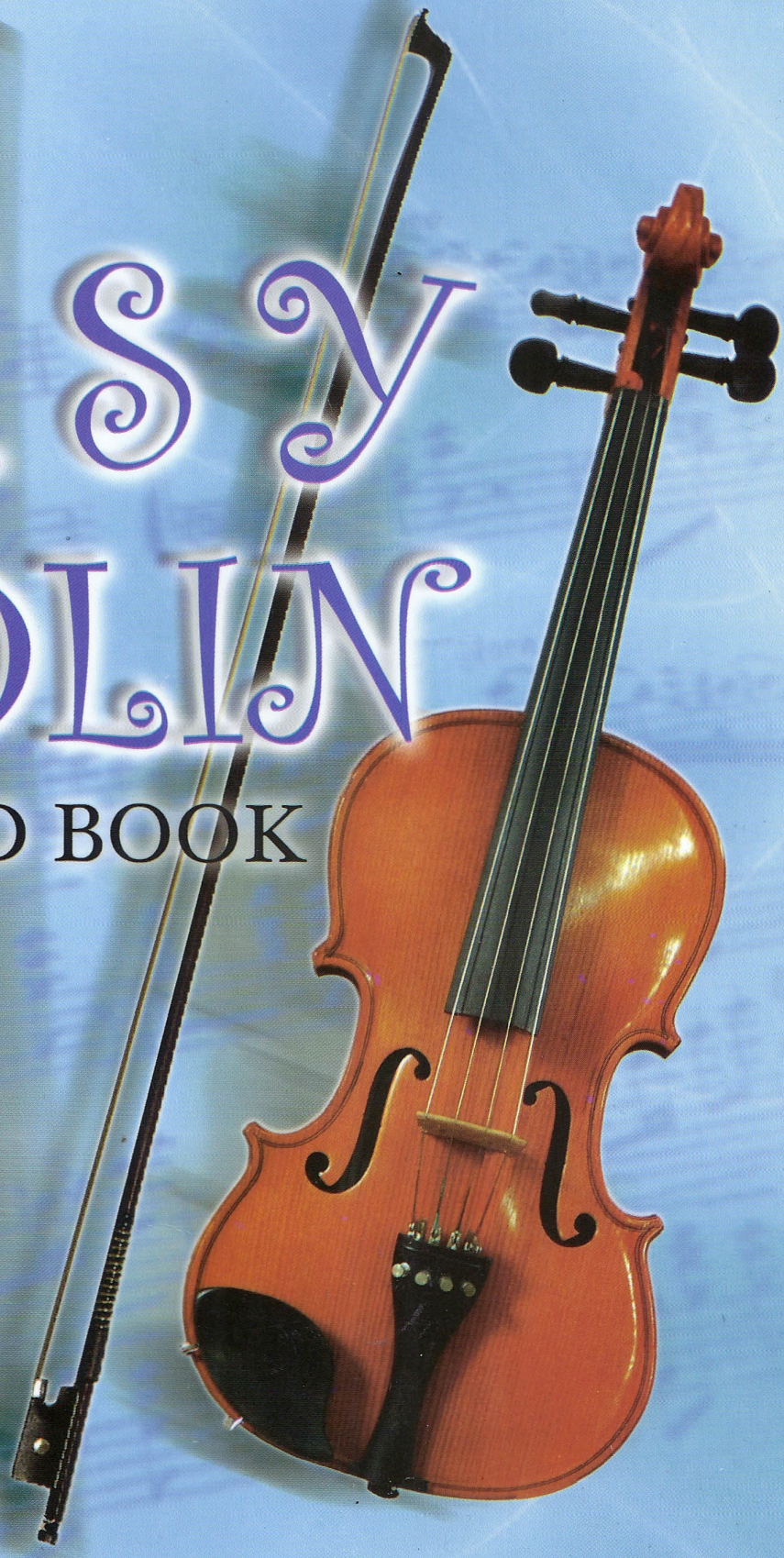
SOUND

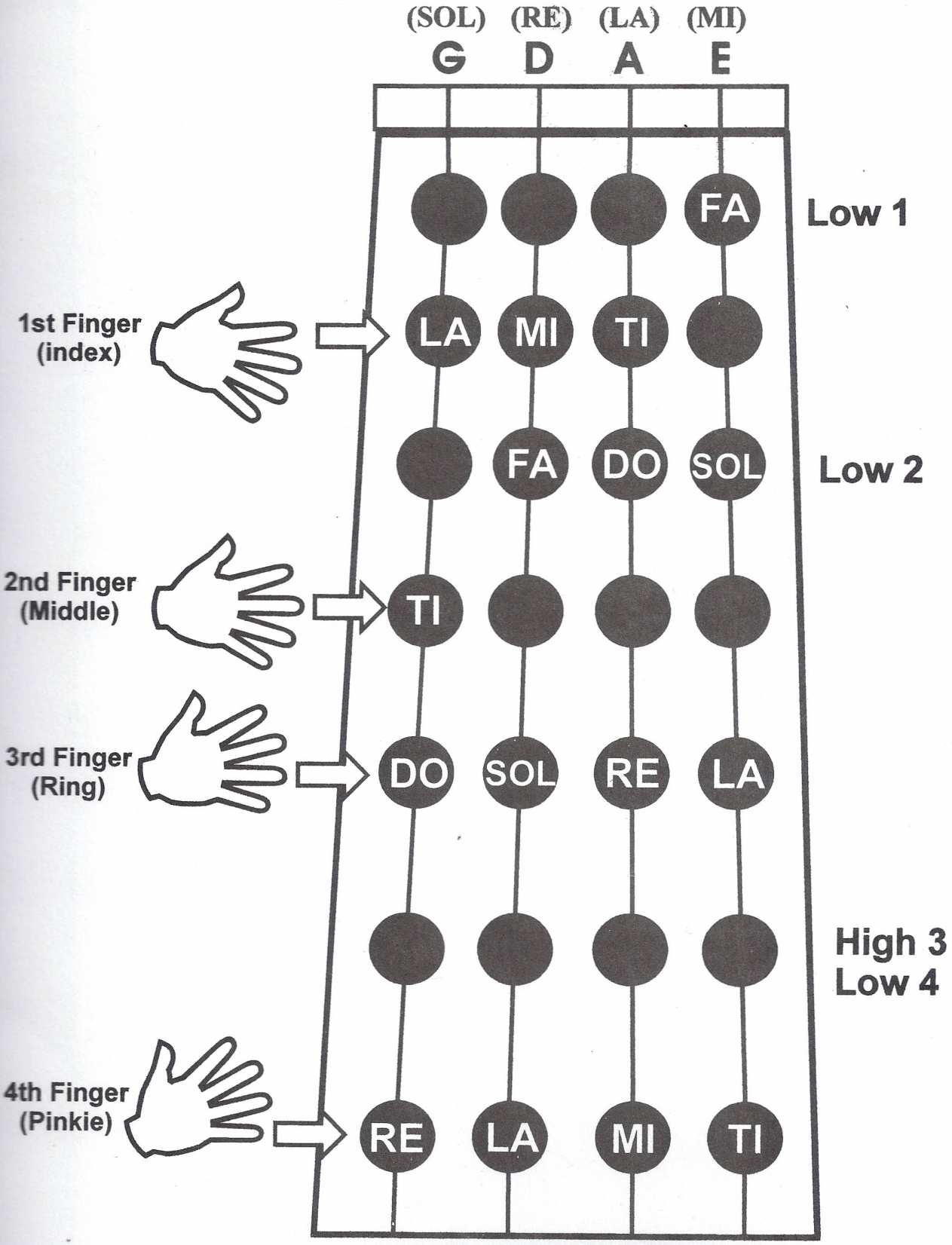
EASY VIOLIN

METHOD BOOK



Joselito C. Alejandrino

VIOLIN FINGERING CHART



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Joselito C. Alejandrino

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FOREWORD

Easy Violin Method Book is created especially for people like you who want to have a good foundation regarding the proper method for playing the violin.

Playing this instrument demands a great amount of time learning the basics. Each page of this book will help you discover your potential of producing a good, controlled solid sound of the violin. Basic lessons of proper holding of the bow, proper posture to the actual playing the instrument, illustrations and pictures are presented in a very understandable way so that you will enjoy learning.

I hope that this book will become part of your success in becoming a good violinist.

JOSELITO C. ALEJANDRINO
Author

ACKNOWLEDGEMENT

I dedicate this book to my family, my wife Nerise and to my only child, my little violinist Betina.

Special thanks also to Mr. Noel De Los U. Angeles for helping me in making this book look more presentable than it was when I composed it. Also to Mr. Rene Mari Yupangco in giving me the opportunity to share my ideas through the help of SOUND Publishing Corporation.

JOSELITO C. ALEJANDRINO
Author

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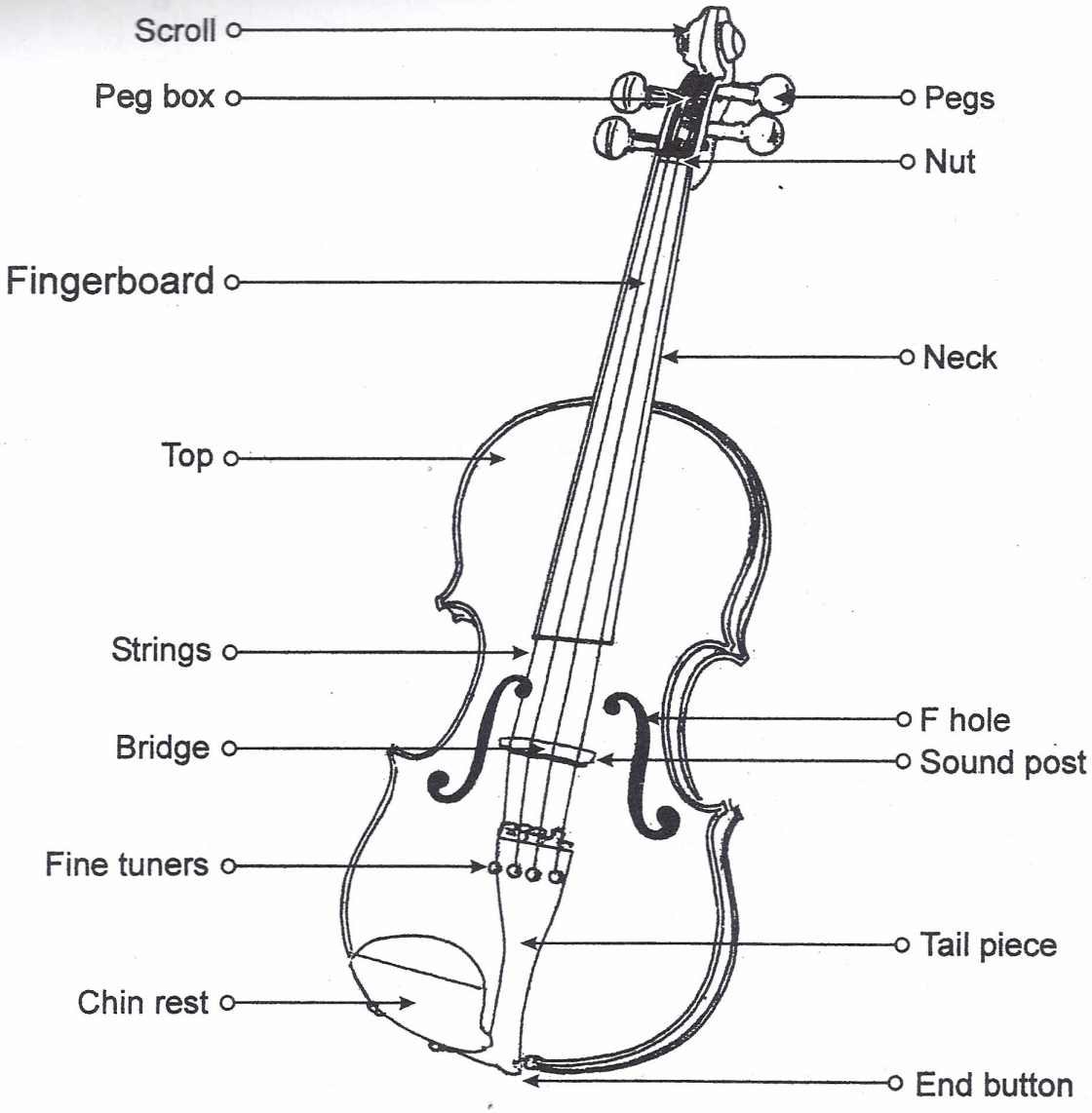
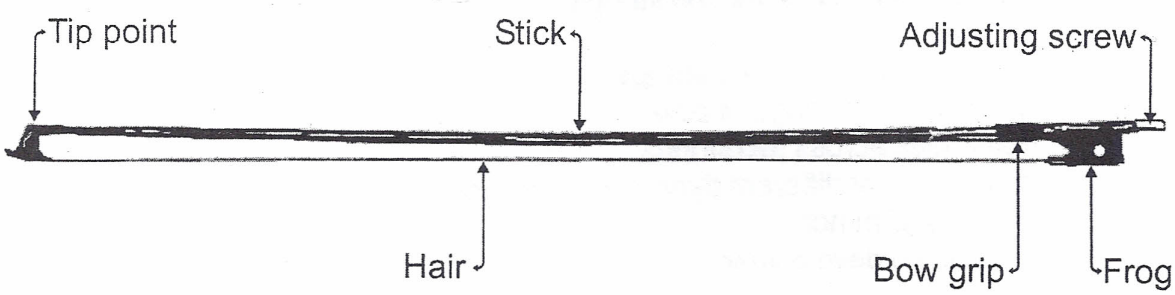
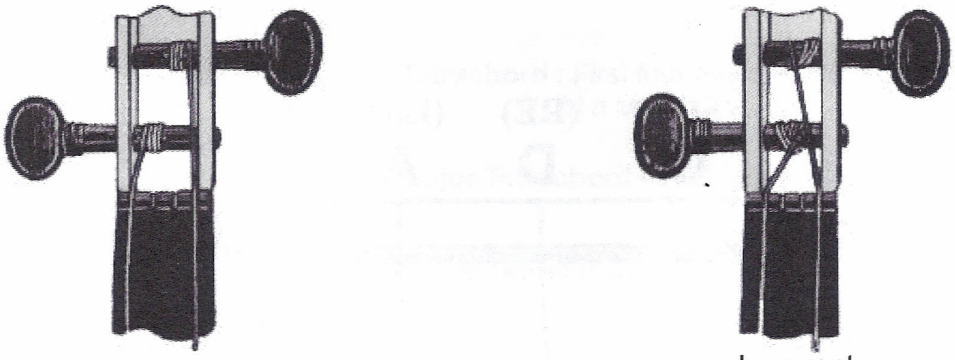
PARTS OF THE VIOLIN



PARTS OF THE BOW



HOW TO ATTACH STRINGS CORRECTLY



Correct Incorrect

The above illustrations show clearly how the strings should be attached and wound around the pegs

The pegs should always be in good condition, should fit exactly and should respond to the slightest touch of the player.

If the pegs begin to stick and do not work easily, they should be taken out one at a time and be rubbed with a little soap if too tight, or with a chalk if too loose.

HOW TO TUNE YOUR VIOLIN

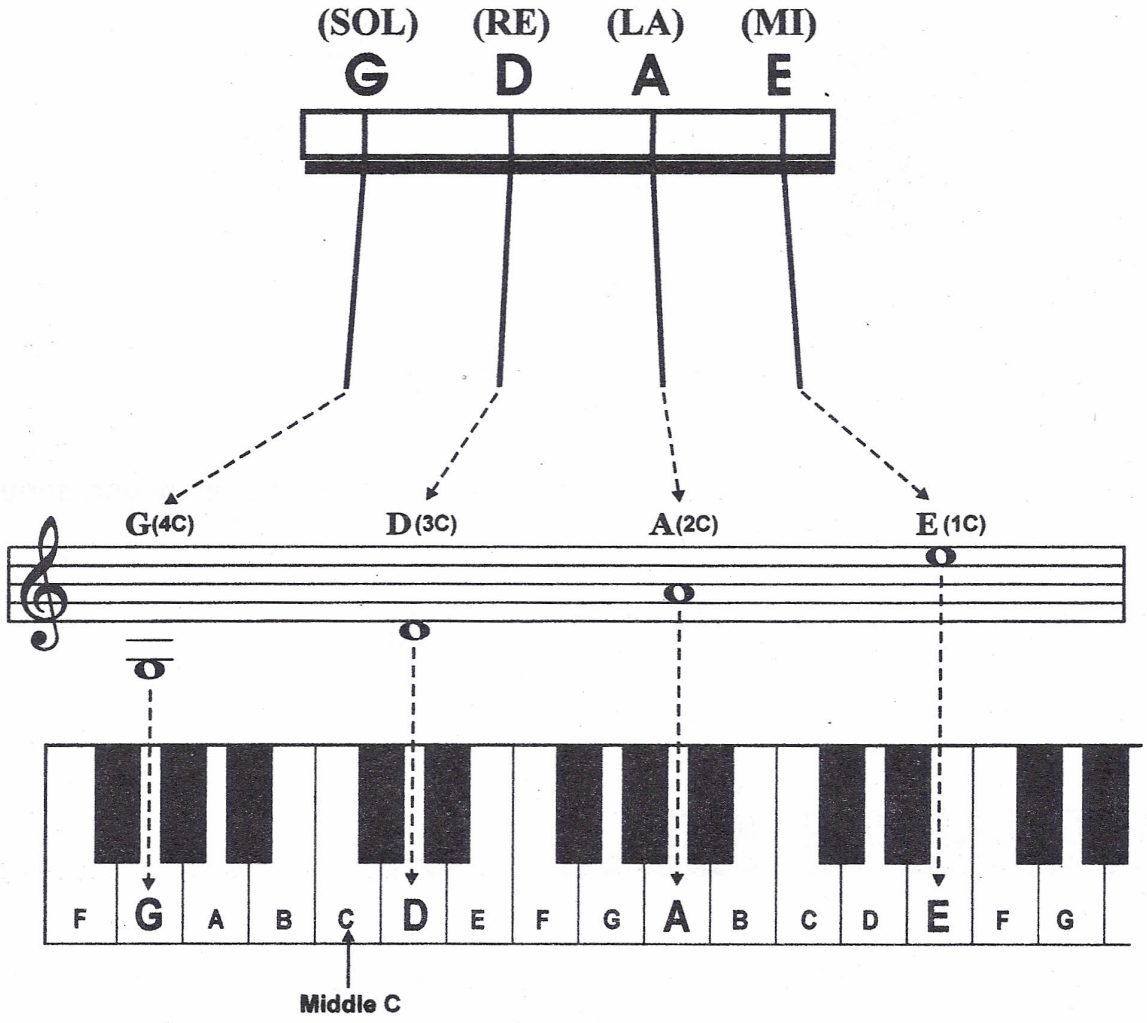
TUNING OF THE FOUR STRINGS

The Four Strings are tuned in so-called *Perfect Fifths.* A perfect Fifth is an interval of five (5) diatonic degrees, counted from the first note (*prime*) in a scale. *(See next page)*

It is of the utmost importance that the Violin is properly tuned. As correct tuning of the Violin by ear is difficult for a beginner, the Violin may at first be tuned with the aid of a piano or a tuning pipe.

As soon as possible, the pupils should be taught to tune their own Violins by ear. This is one of the reasons why *Ear training* should begin early.

THE FOUR STRINGS OF THE VIOLIN



C Means corda: Strings.

⊓ Indicates Down-Bow.

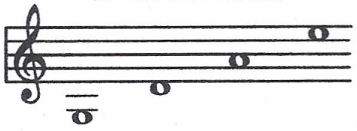
V Indicates Up-Bow.

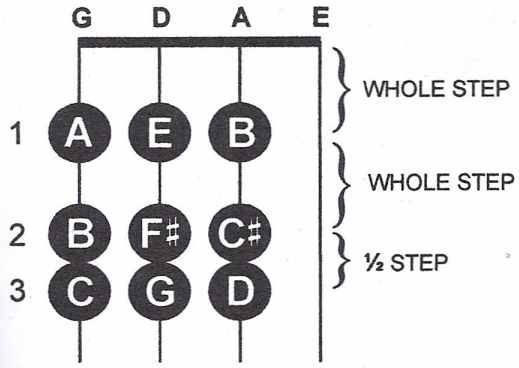
O Indicates Open String.

TETRACHORD POSITION CHART

● Major Tetrachord Position

OPEN STRINGS

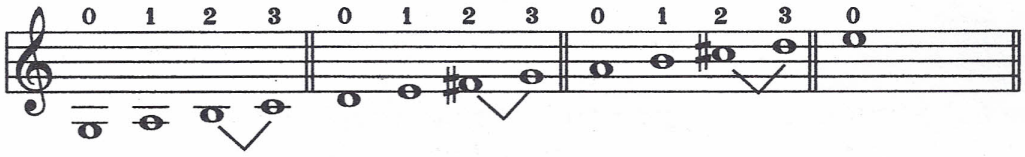




Tetrachord : First four notes or last four notes of a scale

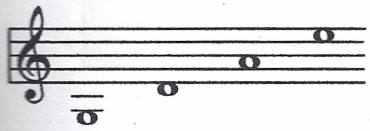
Major Tetrachord : First four notes of a Major scale.

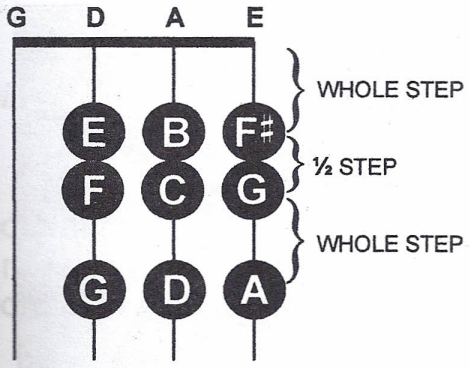
Minor Tetrachord : First four notes of a minor scale.



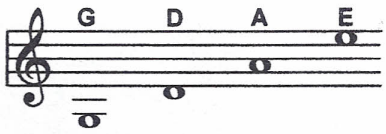
● Minor Tetrachord Position

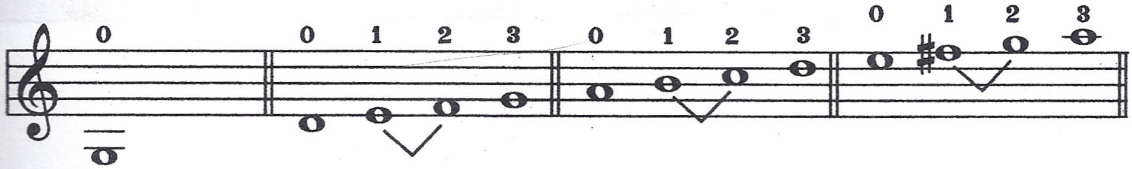
OPEN STRINGS





TUNING
OPEN STRINGS

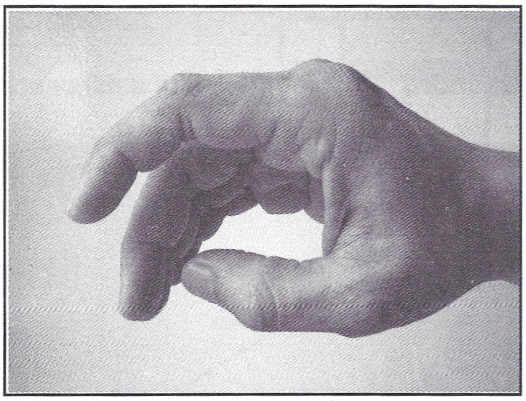




HOW TO HOLD THE BOW CORRECTLY

Make a circle with the tip of your thumb on the first joint or crease of your middle finger. Keep your thumb bent. (fig. 1)

1.



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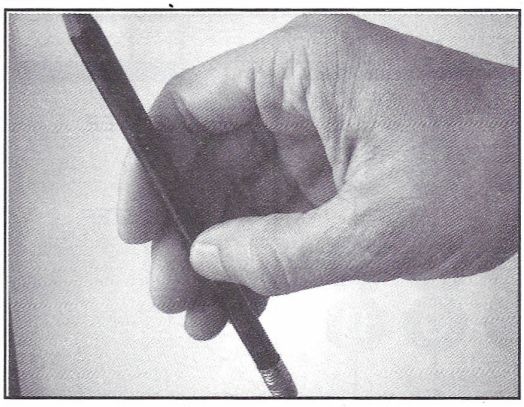
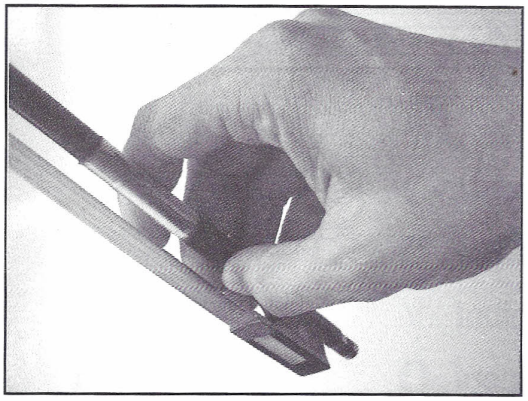


Place the thumb of the right hand, slighly curved, beneath the pencil and opposite to the middle finger, with the other fingers placed side by side on the bow touching each other. (fig. 2)

The thumb must be placed simultaneously against the nut and the stick. (fig. 3 & 4)

3.



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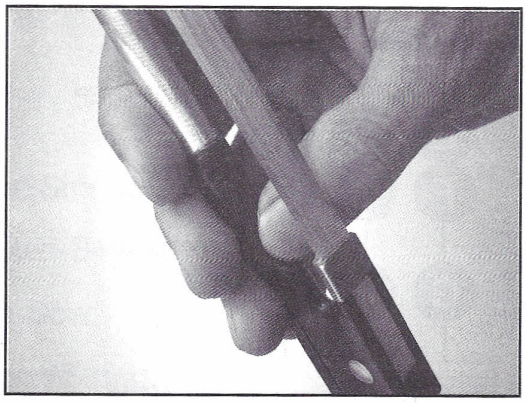
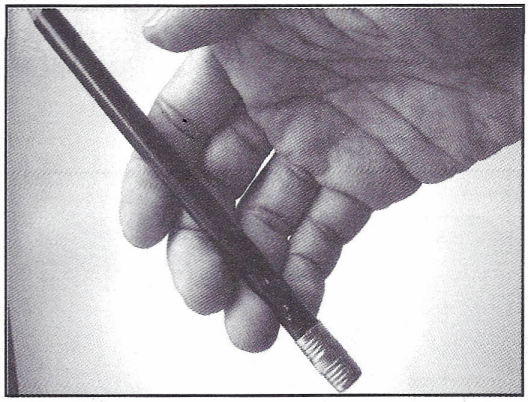


The bow must lie in a slanting position between the first and the second joints of the first finger and and the tip of the little finger. (fig. 5 & 6) .

5.

6.



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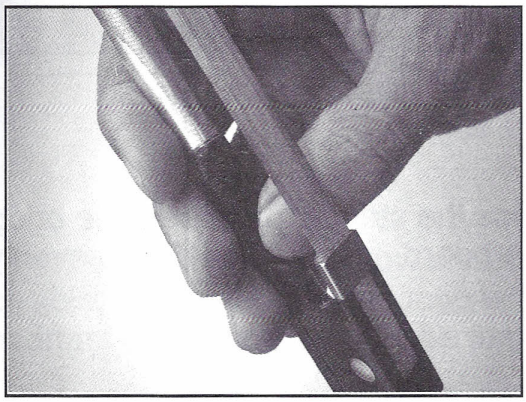

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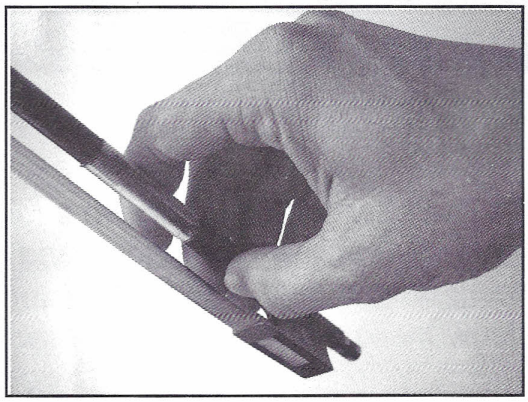


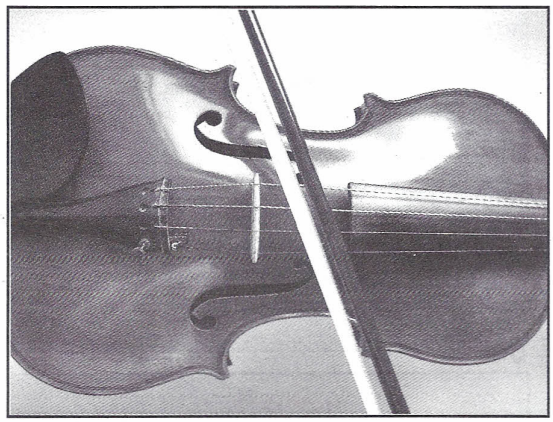
Hold the bow firmly but in doing so, the thumb and fingers must *never be strained*, and should not touch the hair of the bow. (fig. 7 & 8)

Never forget that next to the fingers and the arm itself, the *wrist* is the most important factor for the ultimate mastery of bowing. To play with a cramped wrist will not bring satisfactory results in violin playing as a loose and flexible wrist is important in correct and artistic bowing.

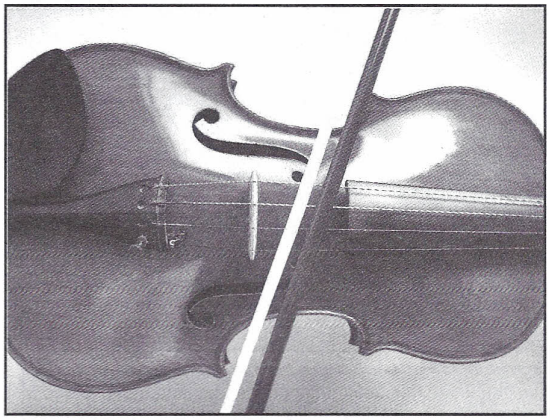
HOW TO DRAW THE BOW CORRECTLY

The bow should never be drawn in a direction too far forward (fig.9) or too far backward (fig. 10) but always in a straight line, parallel to the bridge. (fig.11)

9. Incorrect

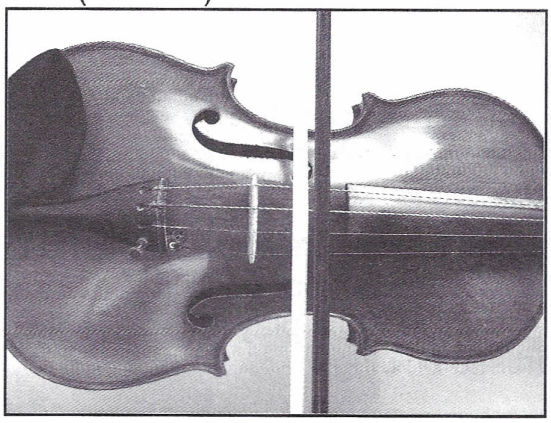


10. (Incorrect)



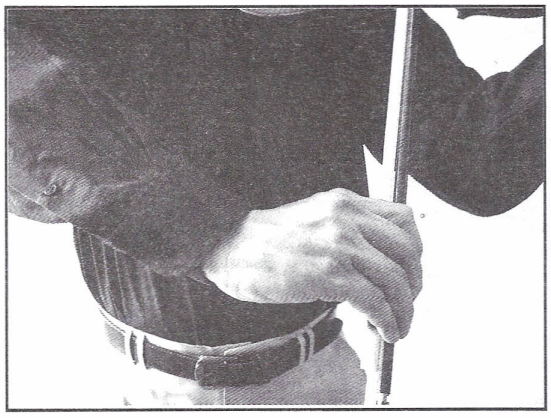
The bow should be drawn straight across the strings, parallel to the bridge and midway between the bridge and the fingerboard. It should be drawn evenly, touching only one string at a time.

11. (Correct)



The wrist should be entirely loose and flexible, capable of moving with ease. In fact, the bow cannot be drawn straight across the strings without raising the wrist at the frog and lowering the wrist at the tip. (fig.12 & 13)

12.



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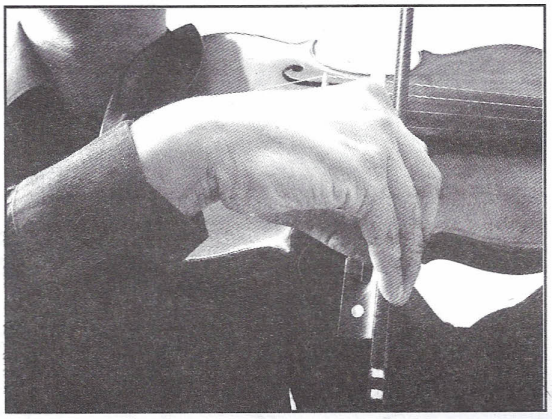
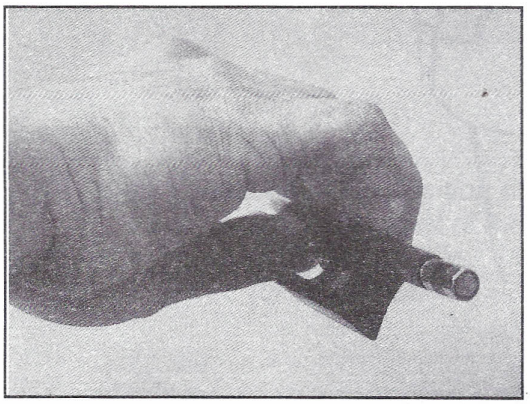


The change of the bow should not be noticed but be done as quietly as possible, and here again a loose wrist is required. In fact, mastery of this most important requirement would be impossible without a flexible and pliant wrist.

14.



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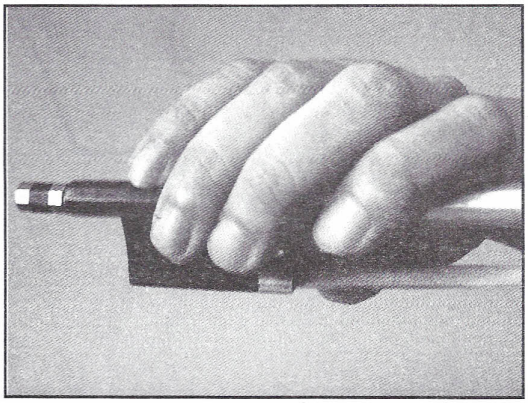
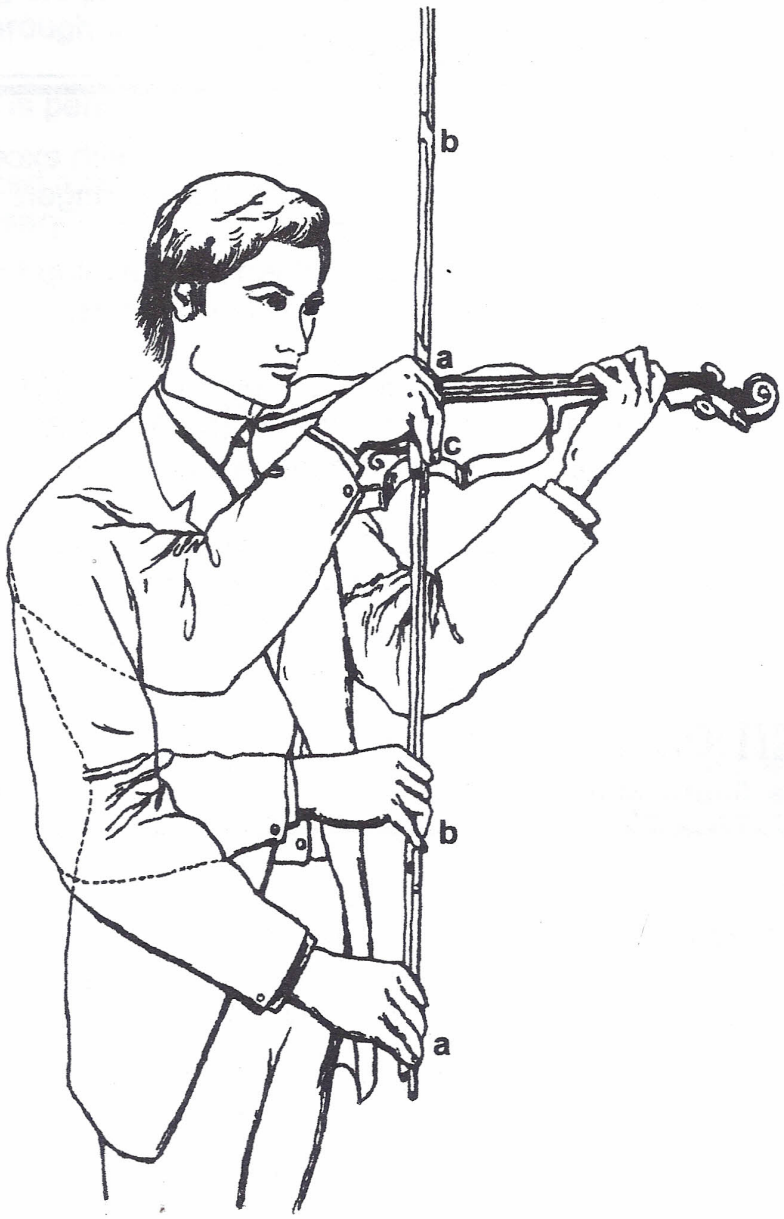


The lower arm and wrist should always be moved to and fro with natural freedom and simultaneous action. Do not hold the elbow too near the body and also beware of holding it too high. When playing upon the G string, the elbow must always, and quite naturally, be held considerably higher than when playing upon the E string.



Variations in the position of the right arm in executing a stroke;
(a) at the point of the bow;
(b) in the middle;
(c) at the nut.

The straining of the muscles and ligaments of both the left and right hands, fingers, wrists, arms and shoulders, through stiff or cramped exertions on the part of the player must be absolutely avoided. All movements must be carried out with natural freedom and pliancy.

Important Principles Concerning

FINGER AND BOW PRESSURE

1. The left hand fingers should stop the strings with exceedingly strong pressure, but without stiffening or cramping the hand or fingers.

2. The pupil should gradually strengthen and develop the fingers, so that they will fall upon the strings like individual little hammers.

3. The right hand fingers should draw the bow lightly and smoothly over the strings without any rough or heavy pressure. To be able to do this, you need to use different dynamic pressure from the two hands:

   a. Strong finger pressure for the left hand; Light bow pressure for the right hand
   b.The wrist should be free and flexible to insure free movements of the arm.

POSITION AND ACTION

of the fingers of the left hand

The fingers of the left hand should be held above the finger board in a natural and curved position. The actual stopping of the notes shall only be done by the tips of the fingers where the sensory nerves are located. Always enable the fingers to be kept above the finger board, ready to fall into place with the necessary strength and precision.

SUMMARY

1. Always stand erect, with shoulders well straight back and chest forward; the weight of your body resting on the left foot.

2. Do not let your Violin sag but keep it in a straight, horizontal position.

3. Draw your bow mid-way between the bridge and the fingerboard, straight across the strings; the sounding point must never vary and the direction in which it is drawn must always be in right angle to the strings.

4. In changing from down-bow to up-bow, or from up-bow to down-bow, move your wrist.

5. Play in exact time giving the precise value to each note. Train your sense of rhythm incessantly through correct and proper counting.

6. Be sure that your Violin is perfectly tuned.

7. The music must be placed exactly in line with your eyes, the height to be regulated by the necessary raising or lowering of the music stand.

HOW TO TAKE CARE OF YOUR INSTRUMENT

VIOLIN

Handle your violin, bow and case with care. Instruments and bows are made of thin wood, and can break easily. Bumping your instrument, either in or out of the case, may cause it to go out of adjustment.

Keep your violin clean. Each time you finish playing, use a soft clean cloth to wipe the rosin dust from your instrument, bow stick and strings.

When you are not using your violin, always store it in its case. Before placing your instrument inside, remove first the shoulder rest. Secure the latch properly.

Never put this book inside your case. Placing it inside may cause your violin to break or go out of adjustment.

Do not expose your instrument to excessive heat or cold. Extreme temperatures may cause your violin to crack.

Check your bridge often. If it is not standing straight, ask your teacher to adjust it yourself.

Do not attempt your own repairs. Only an expert musical repairman has the skill and experience to repair your instrument.

Do not let others play your violin.

BOW

Bows break easily. Do not drop your bow or hit it on anything that will cause it to break.

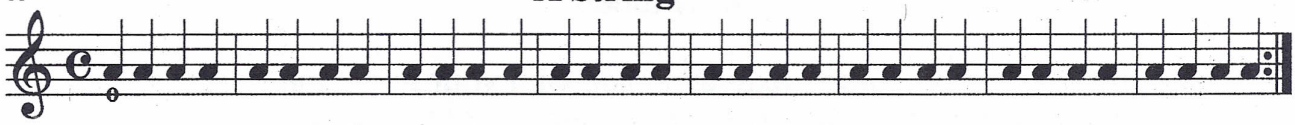
Do not touch the hair of your bow. Moisture, perspiration, oil or dirt from your hands, face, or hair will spoil the bow hair.

Before you begin to play, tighten your bow with the adjusting screw. Your teacher will show you the correct tension to use.

Each time you finish playing, loosen the tension of your bow.

EXERCISES ON OPEN STRINGS

1. **A String**



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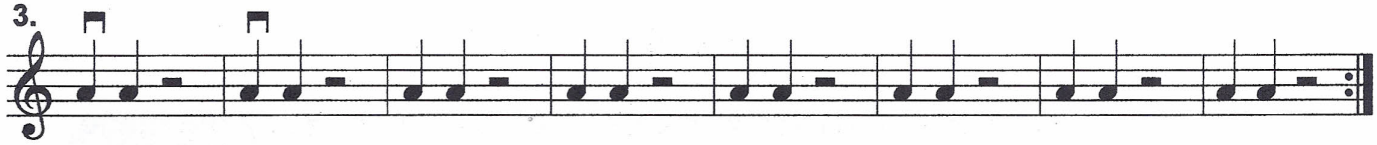

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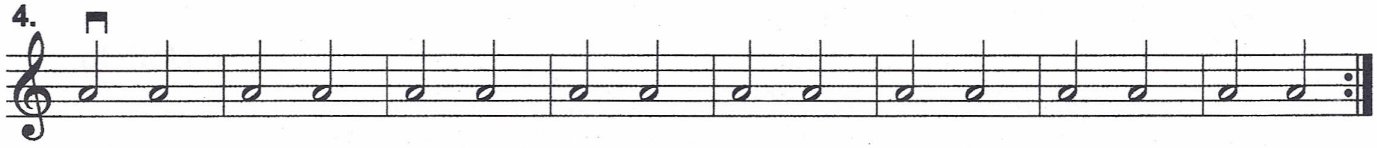

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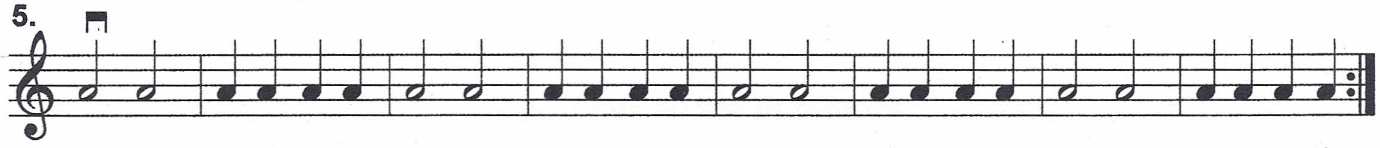

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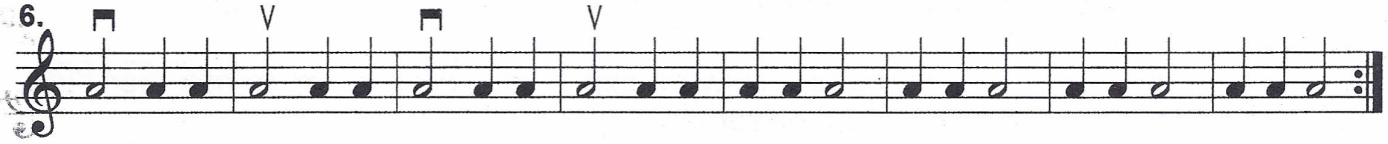

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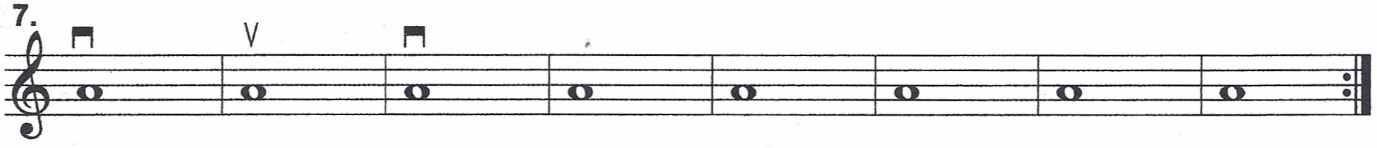

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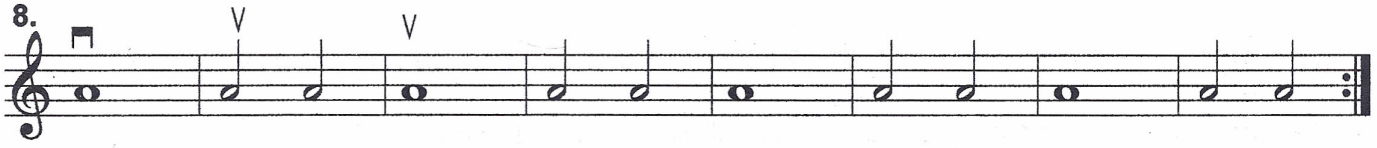

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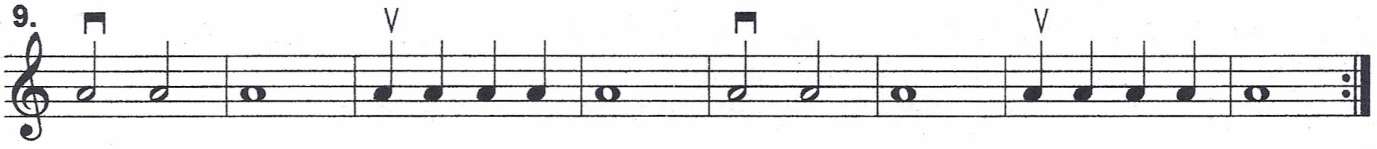
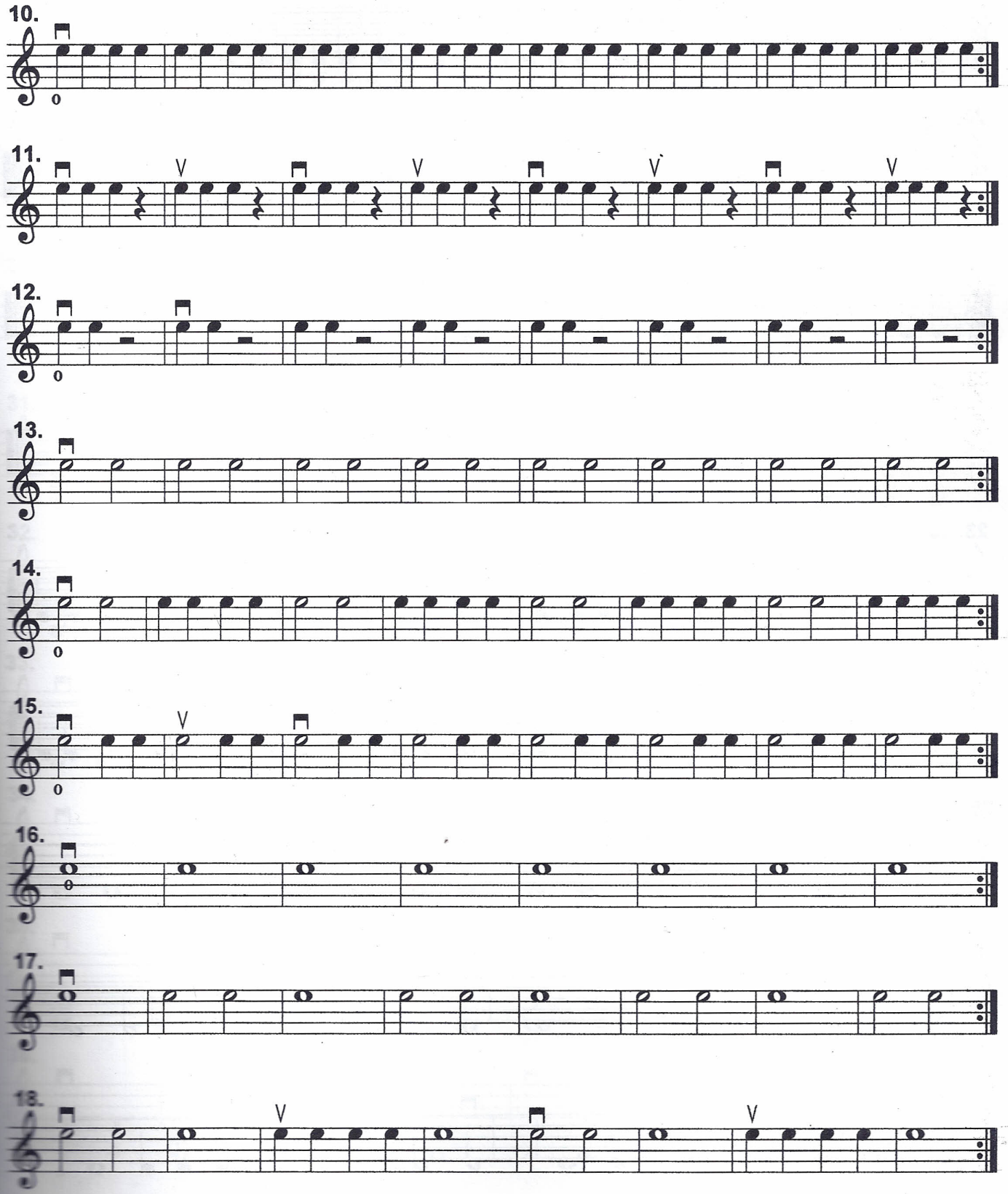


E String



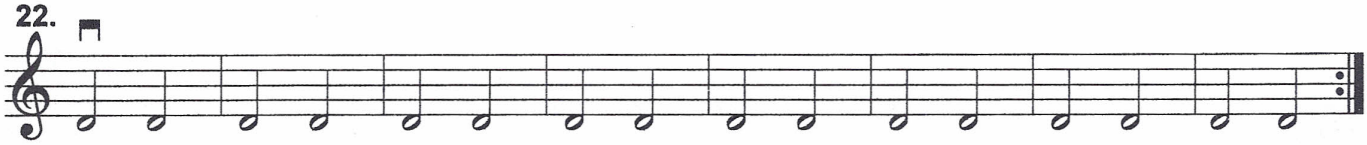
D String

19.

20.

21.

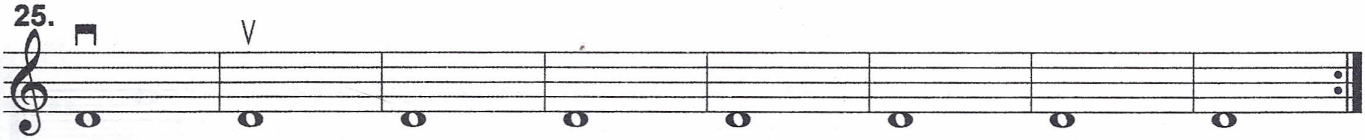
22.



23.

24.

25.



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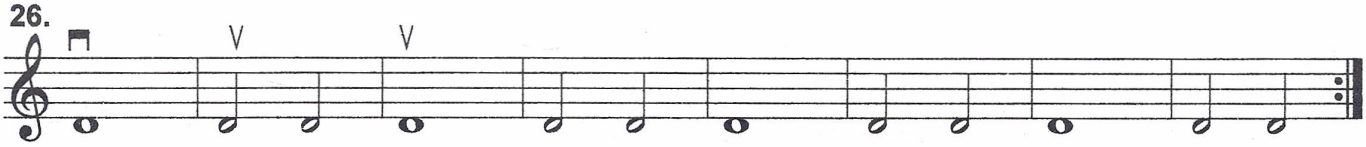
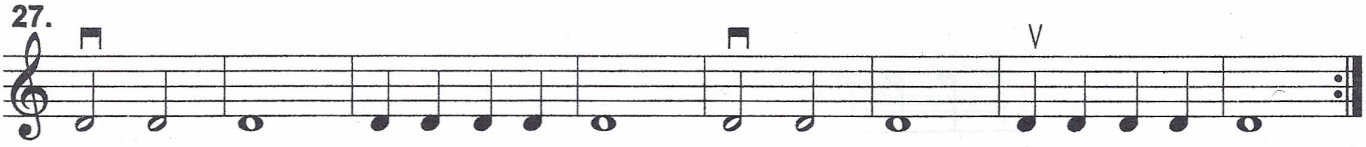
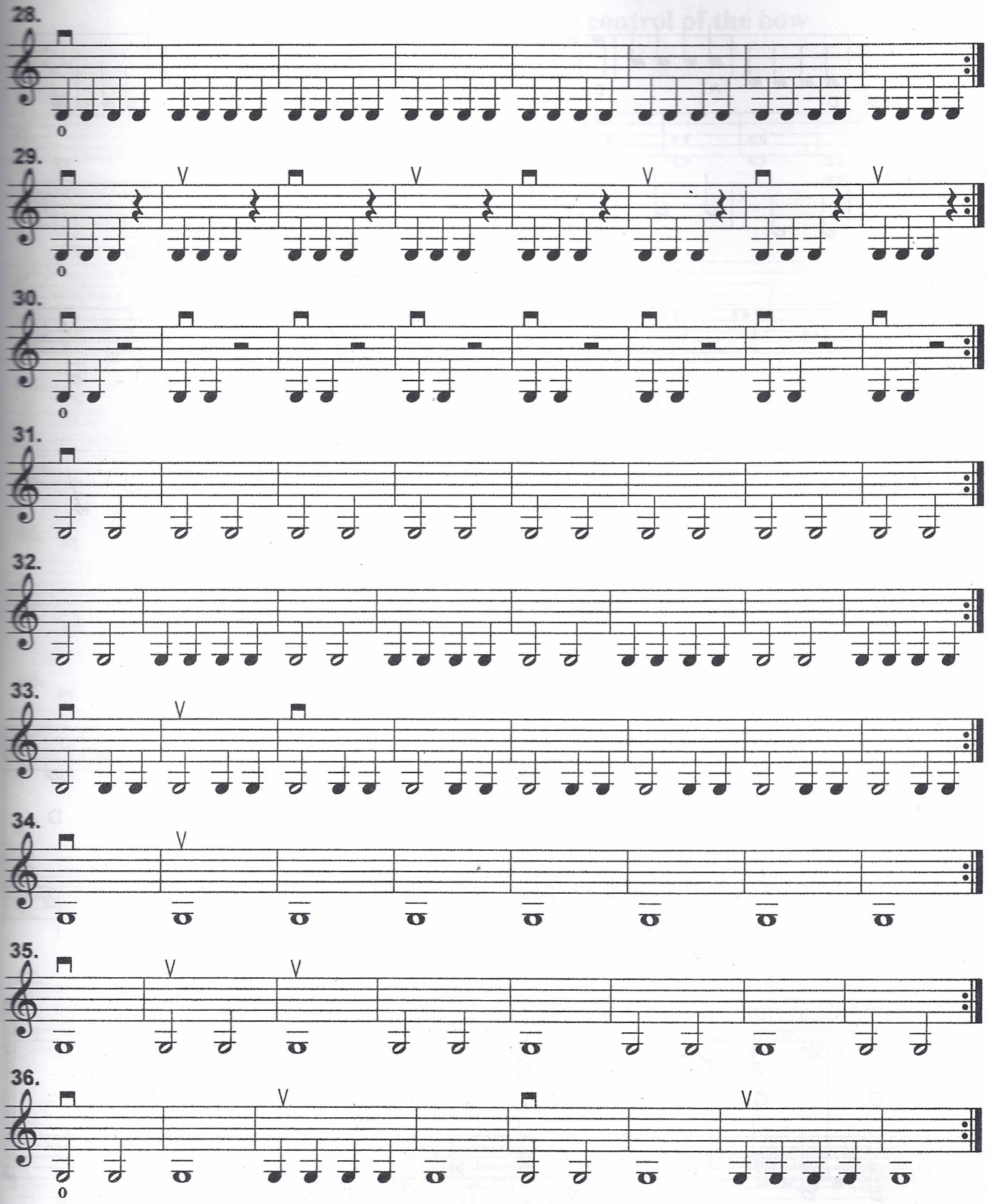


27.

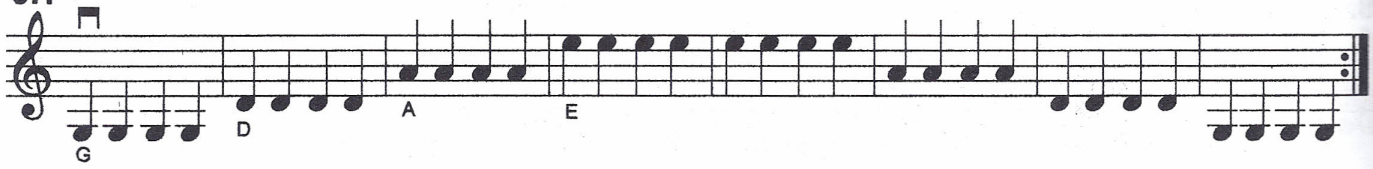


G Strings



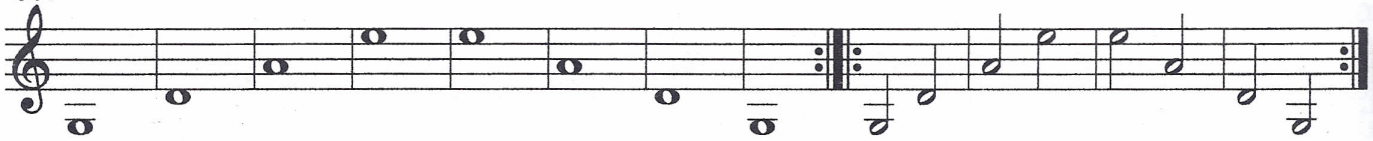
Exercises for combinations of all the four strings

37.



38.

39.



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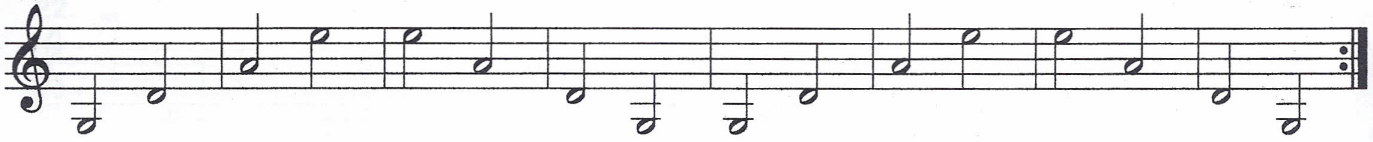
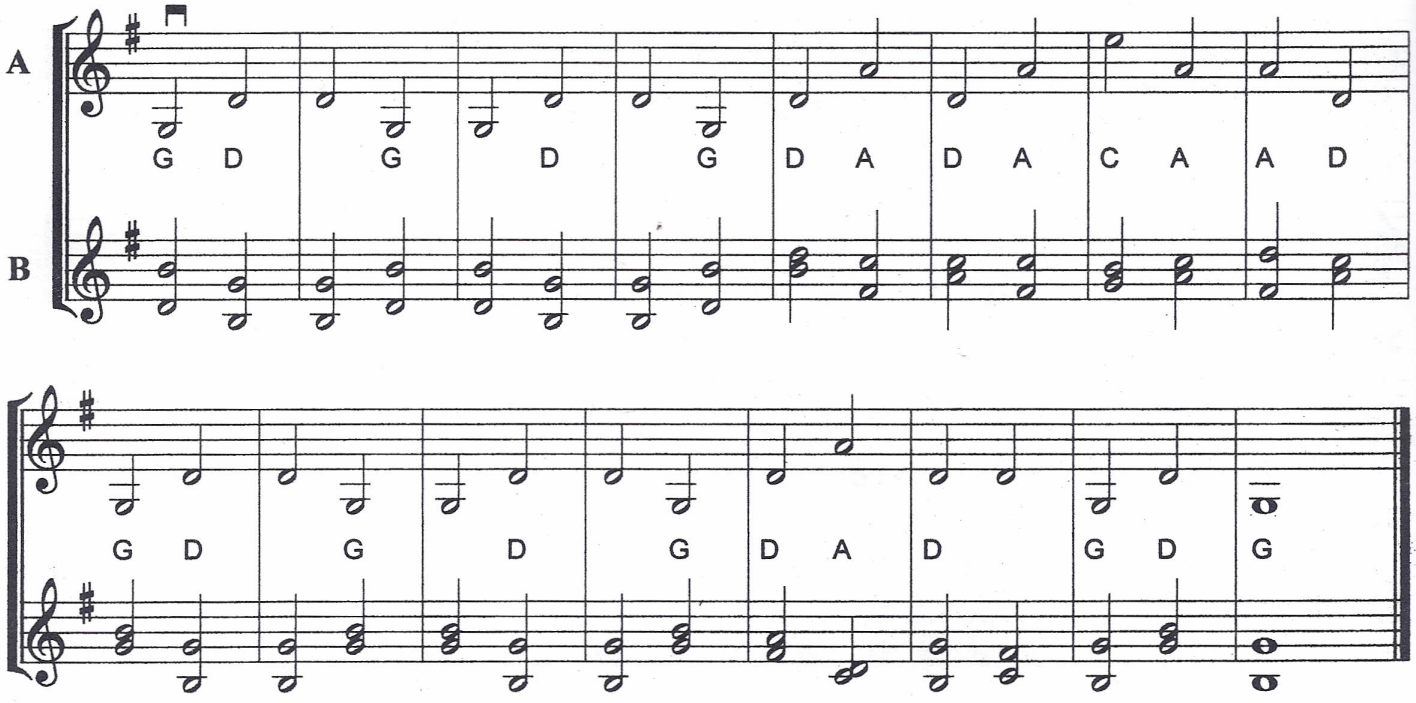
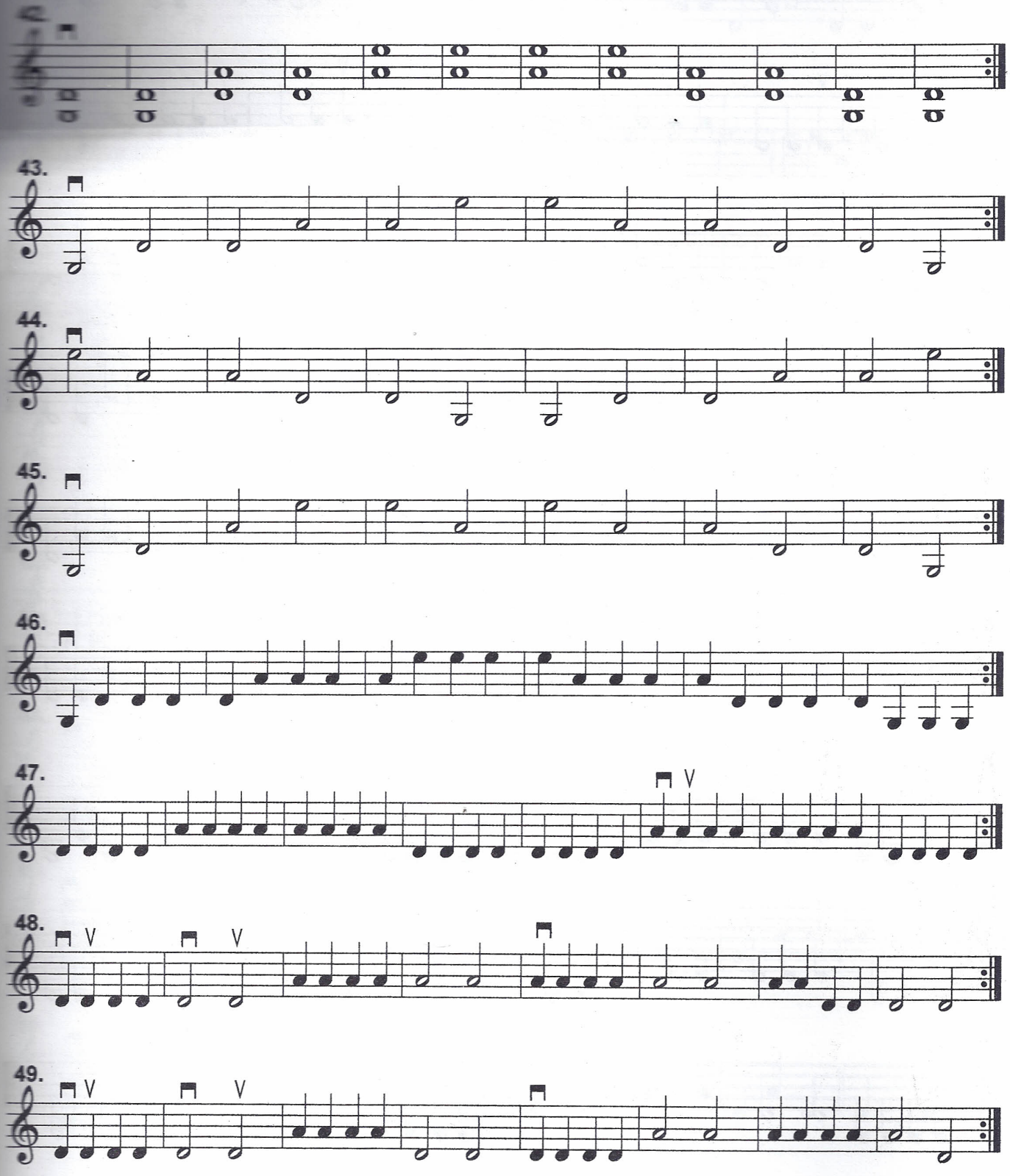


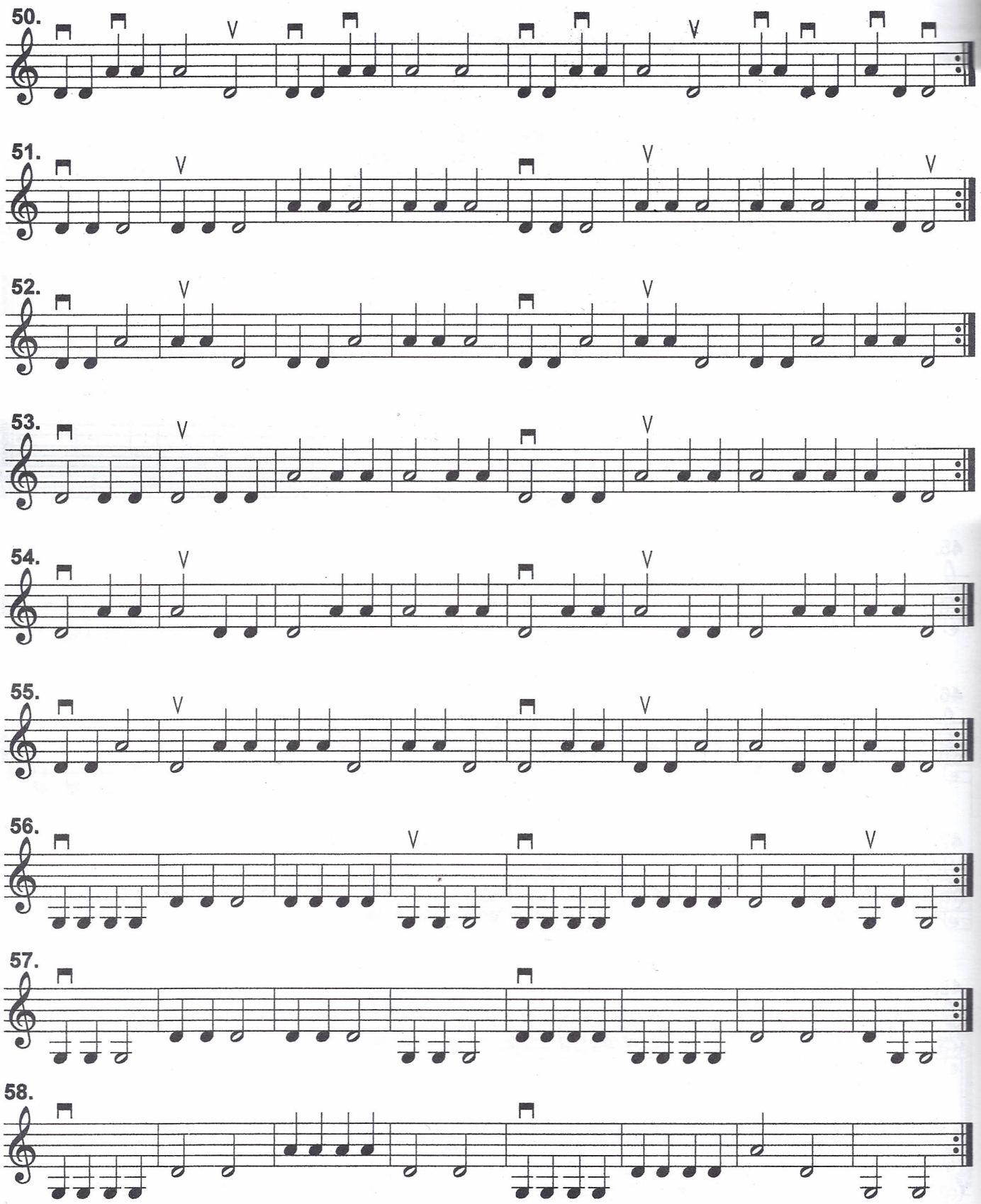
41. Marching to School

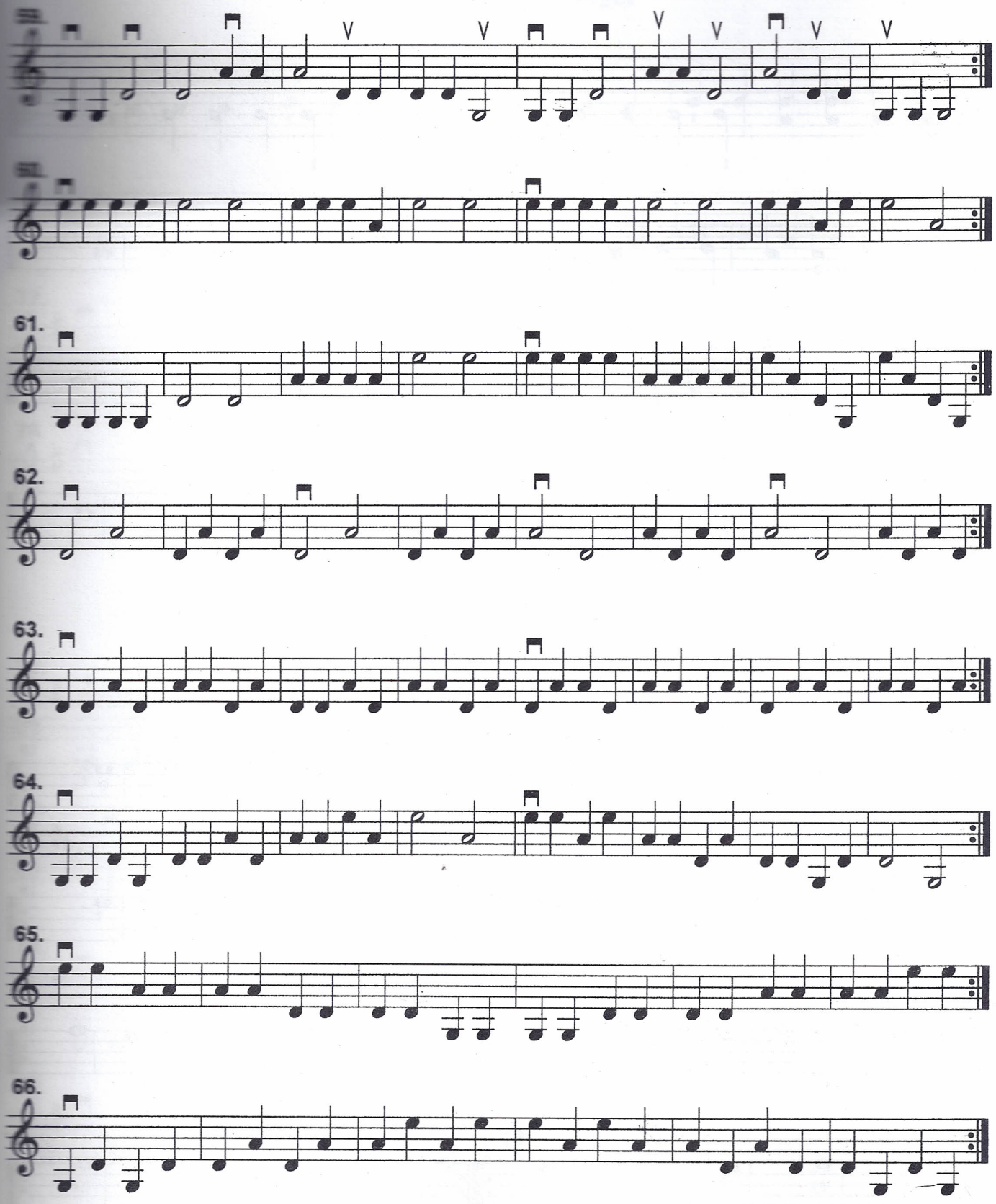
Exercises for gaining firmer control of the bow



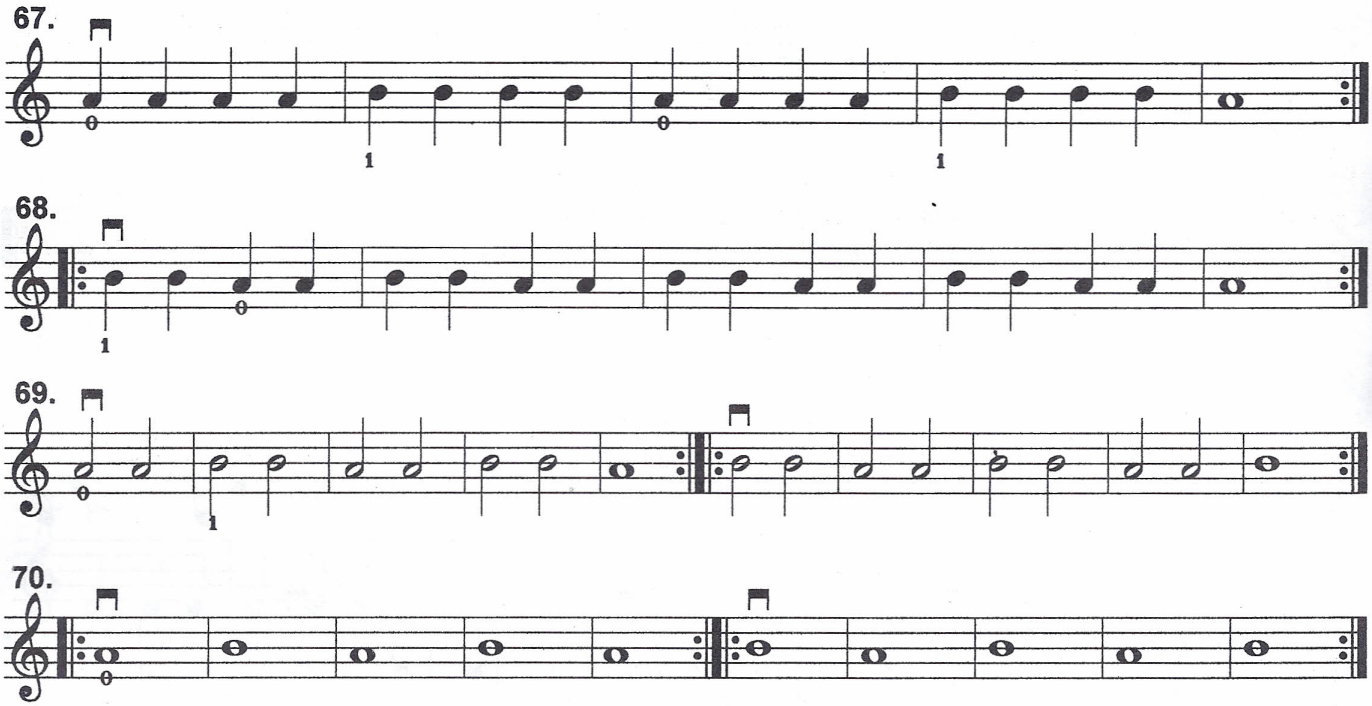
Exercises for gaining firmer control of the bow



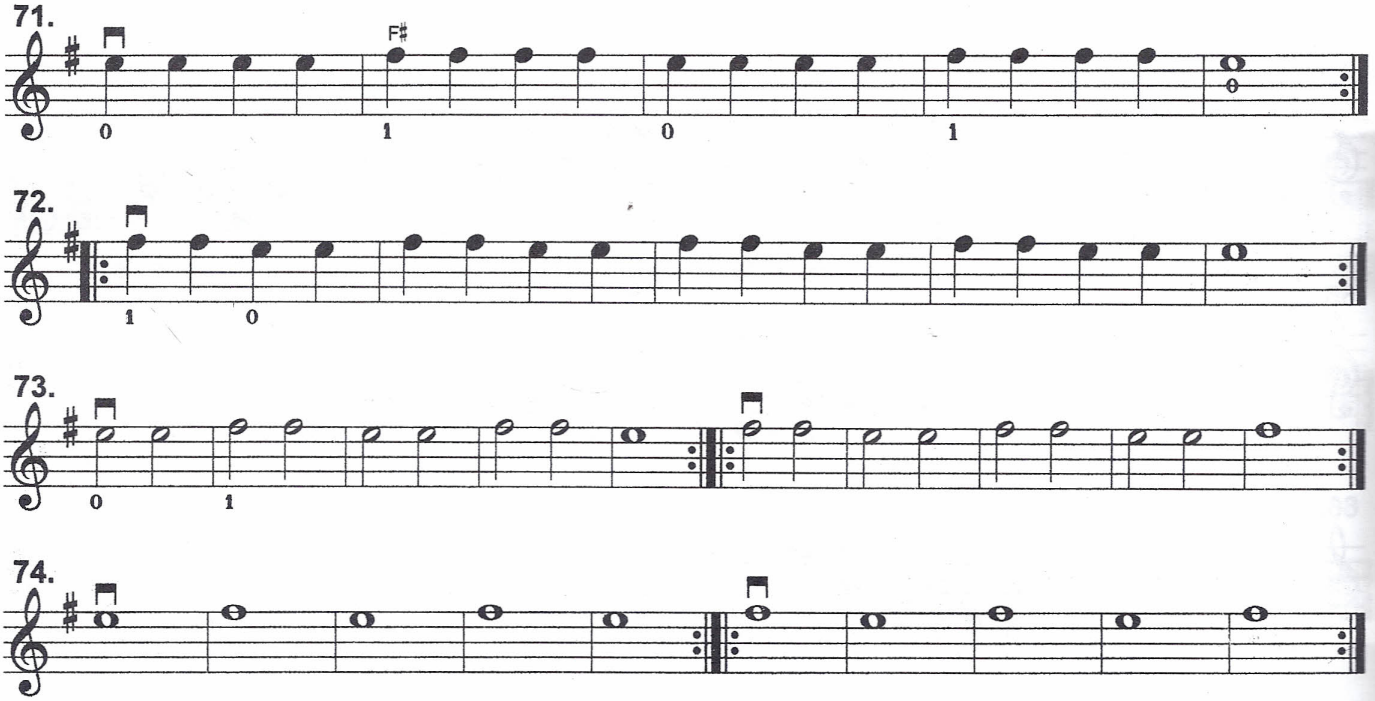

50.
51.
52.
53.
54.
55.
56.
57.
58.


60.
61.
62.
63.
64.
65.
66.

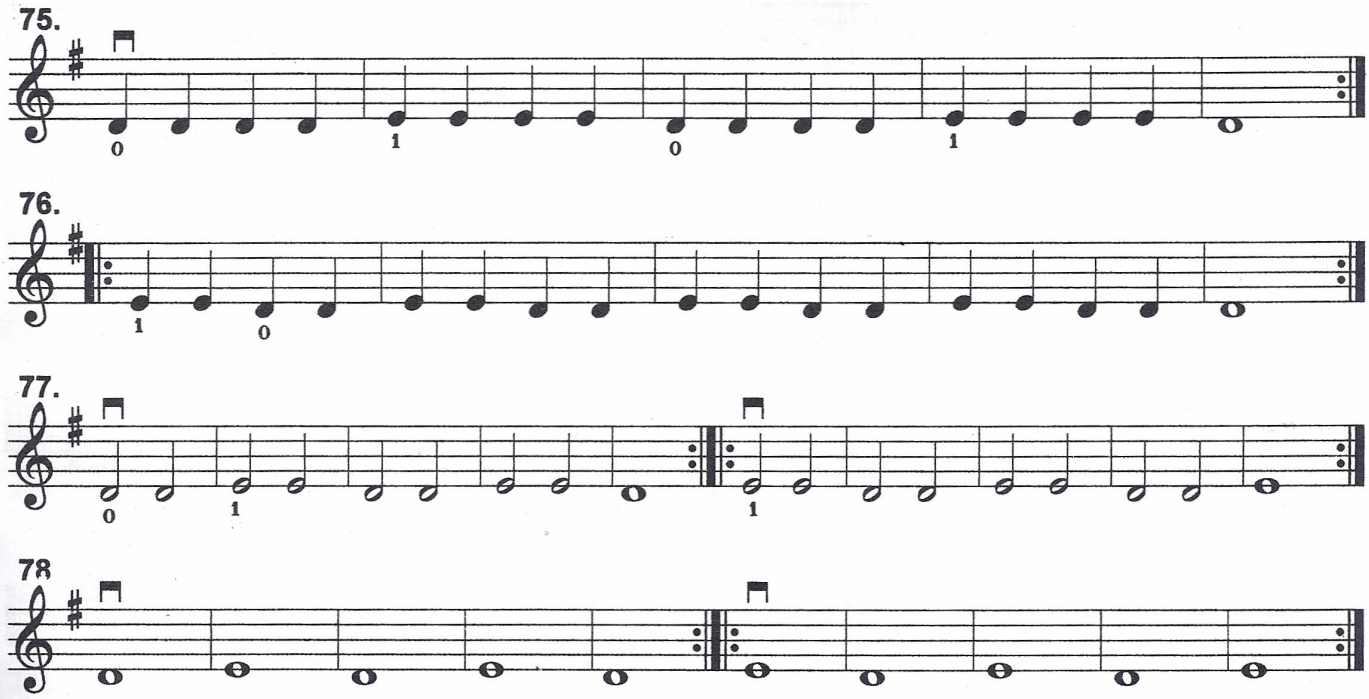
A string 1st finger



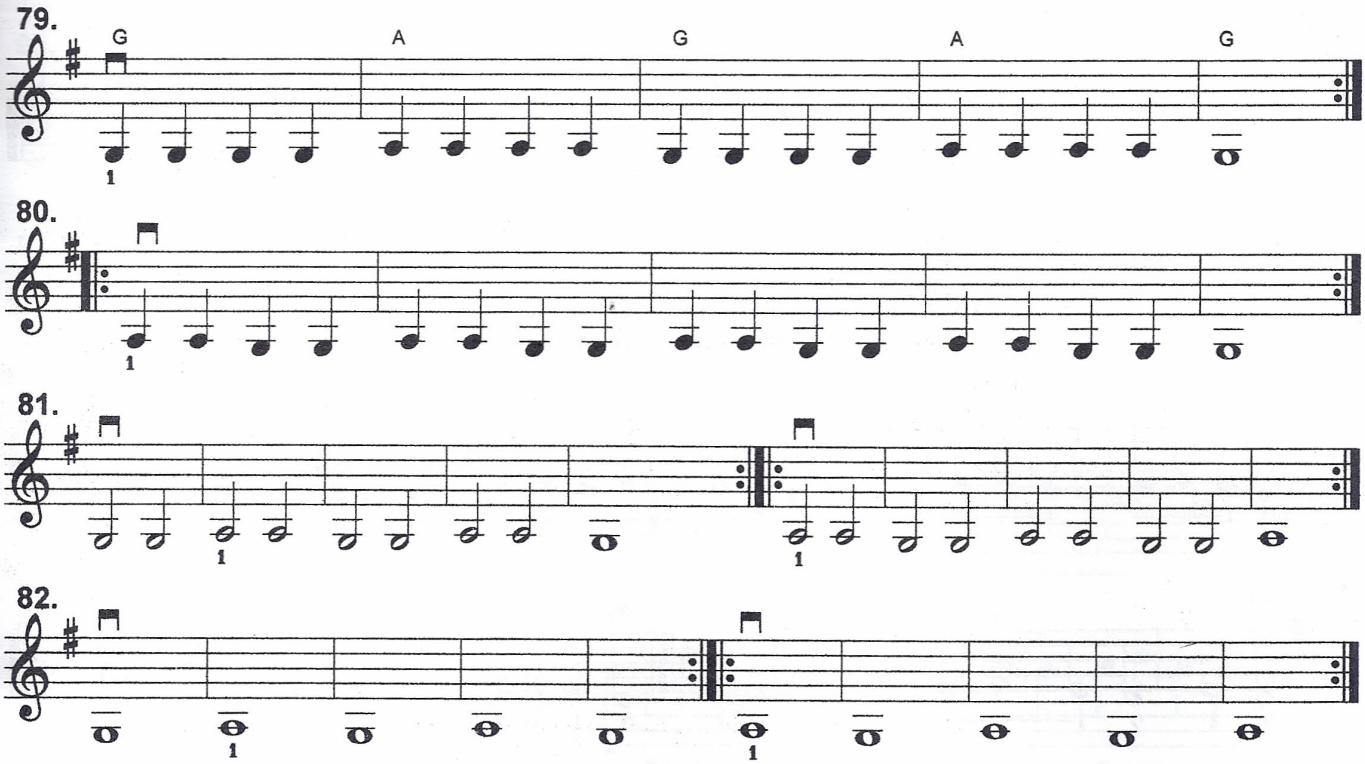
E string 1st finger



D string 1st finger



G string 1st finger



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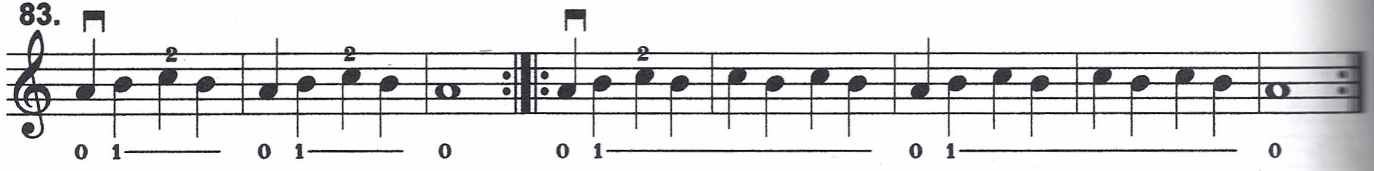

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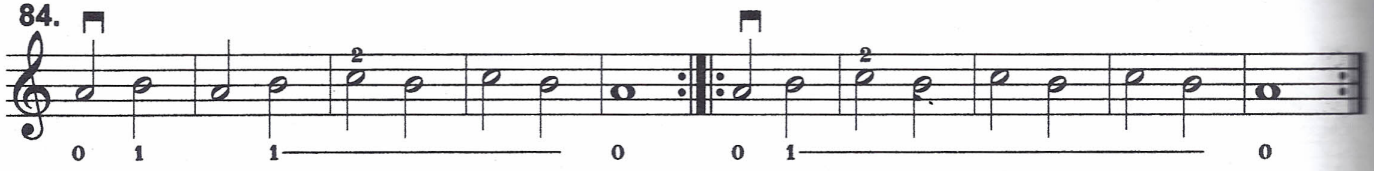

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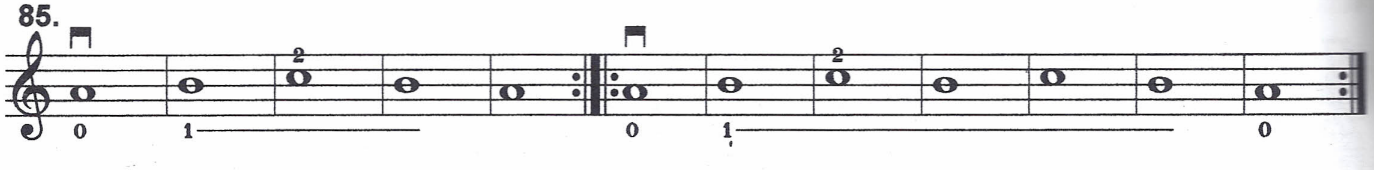

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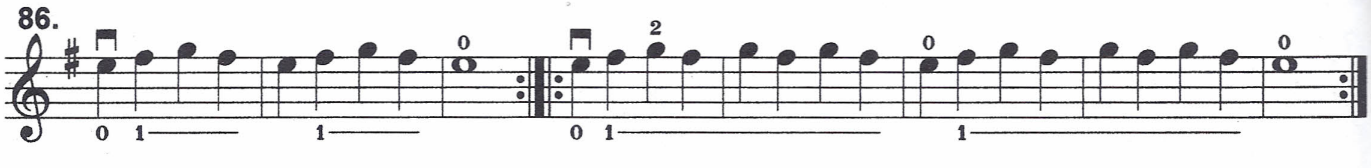

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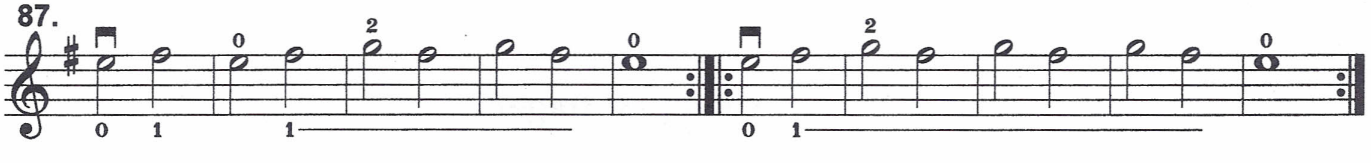
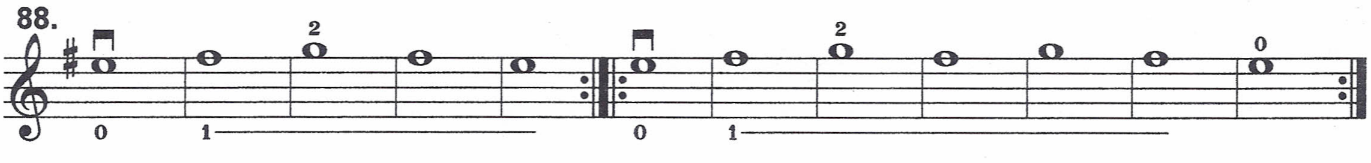
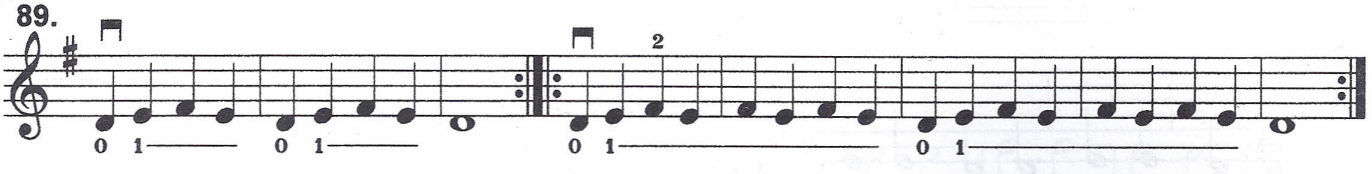


88.



D string 2nd finger

89.



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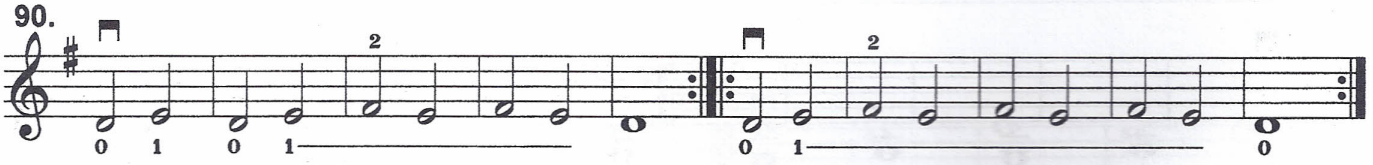

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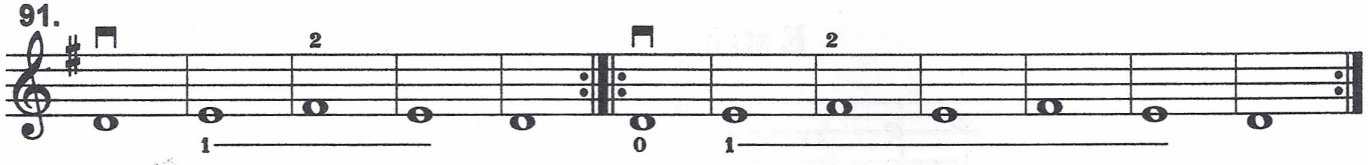
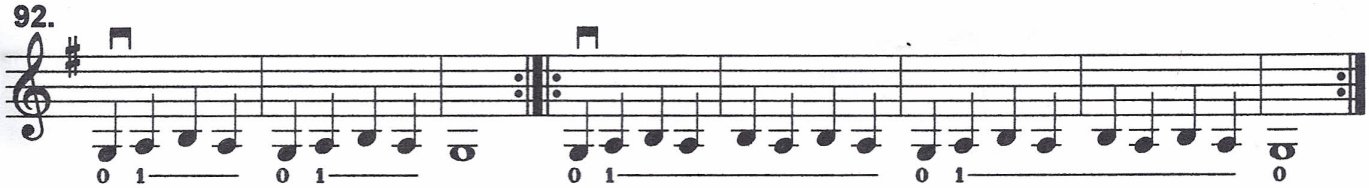
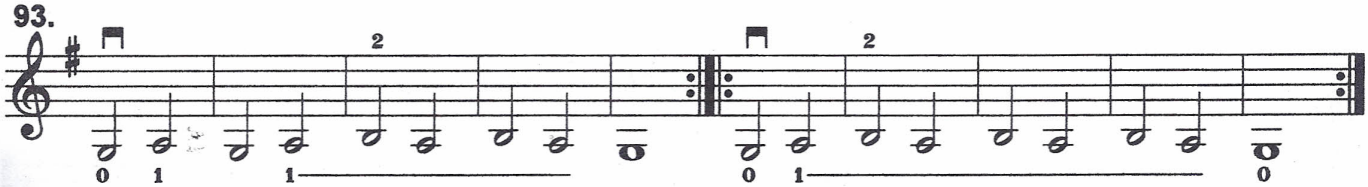


G string 2nd finger

92.



93.



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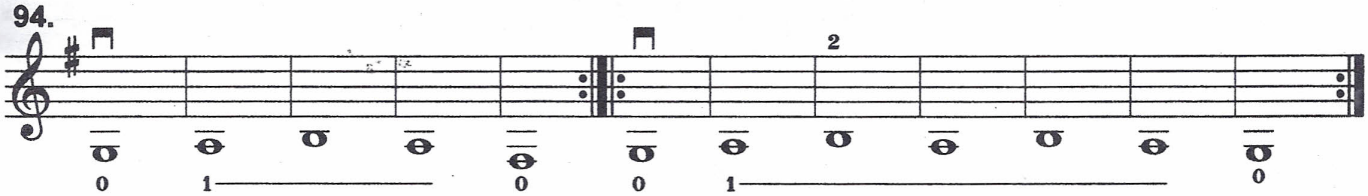
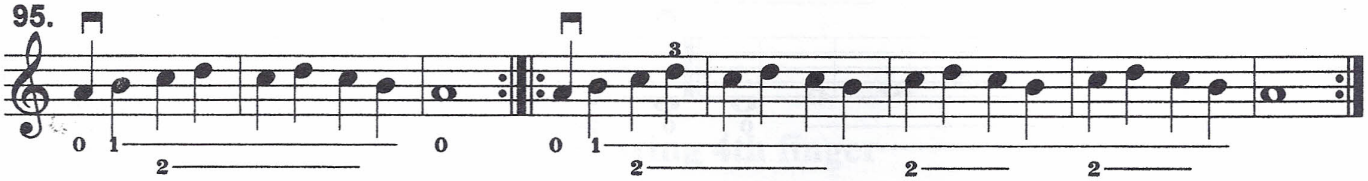


A string 3rd finger

95.



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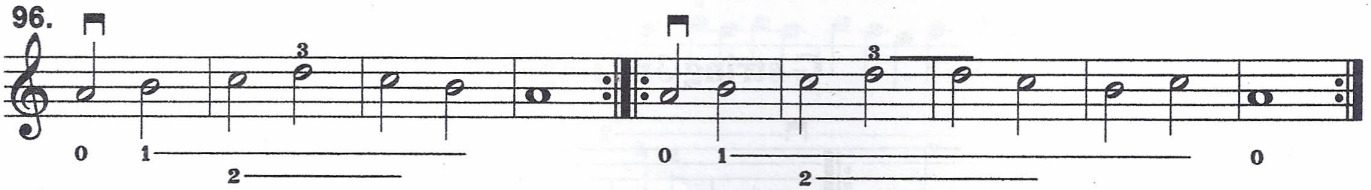
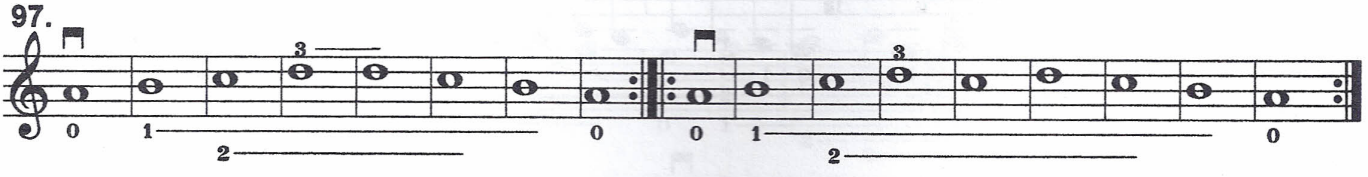


97.



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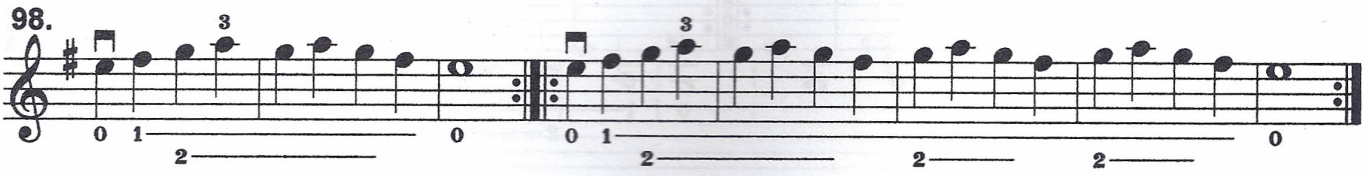
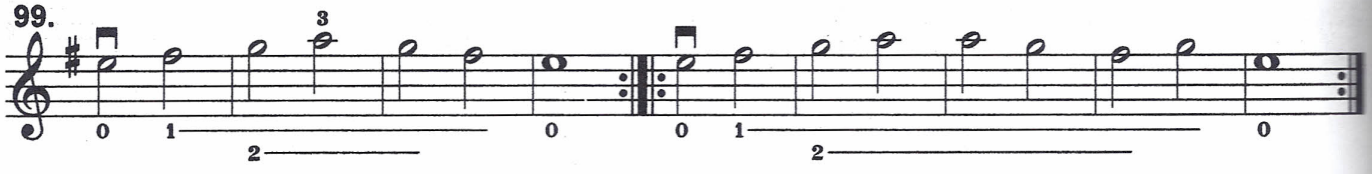


E string 3rd finger

99.



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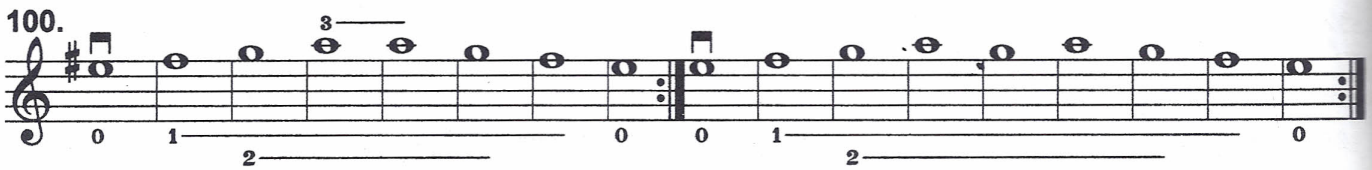
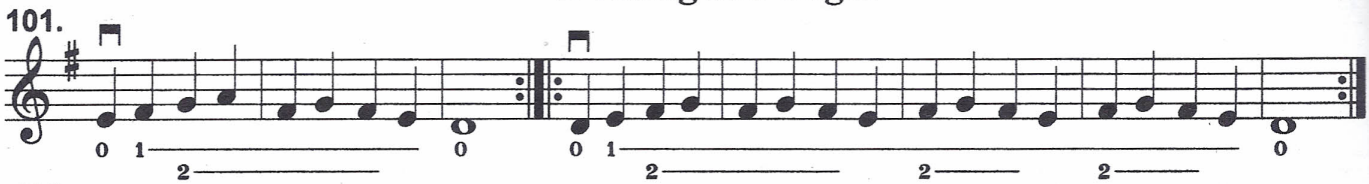
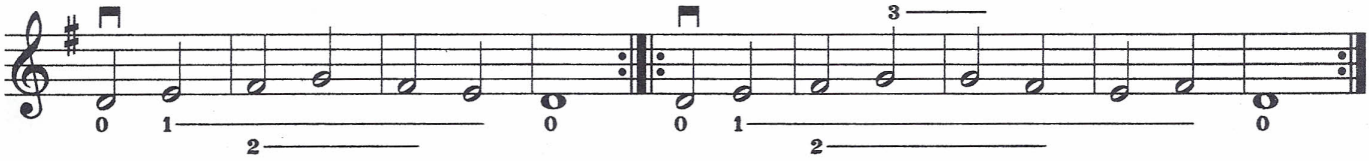


D string 3rd finger

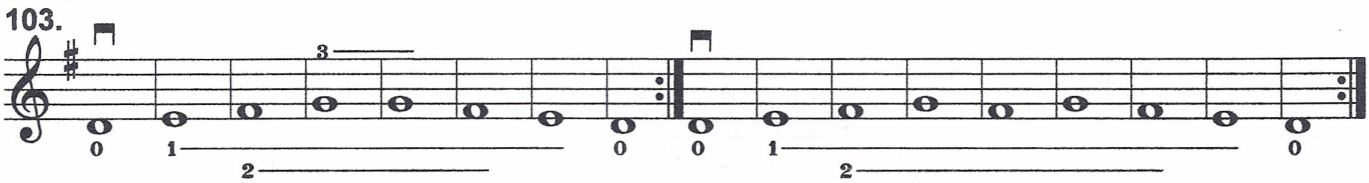
101.



102.

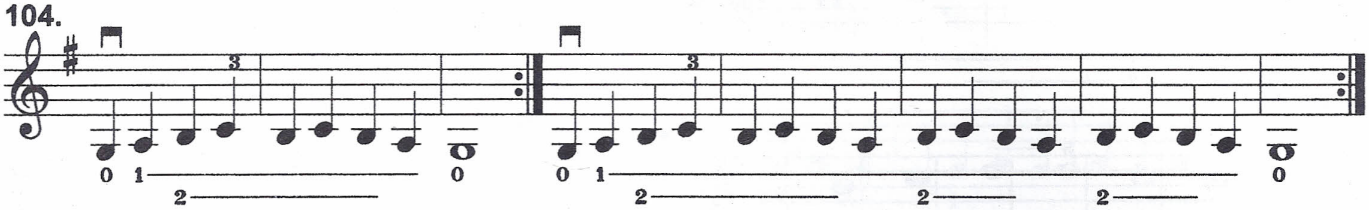


103.



G string 3rd finger

104.



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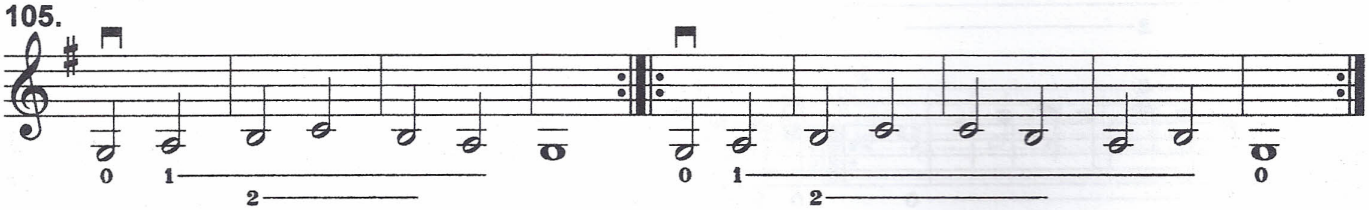

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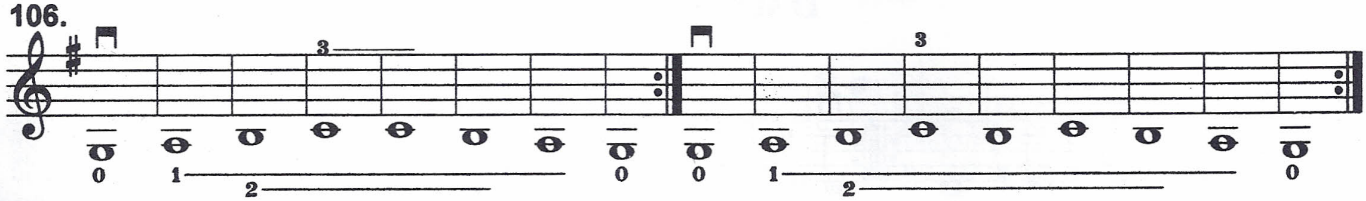
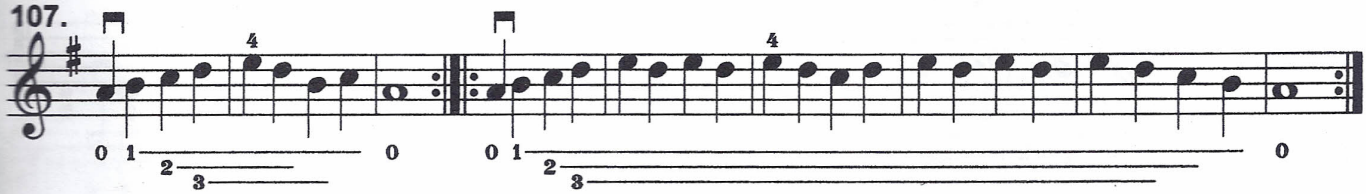
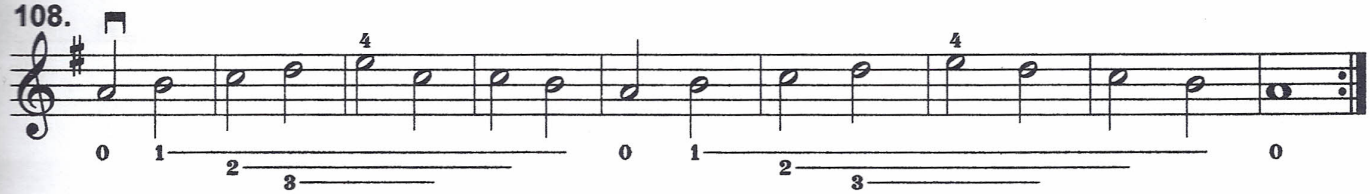


A string 4th finger

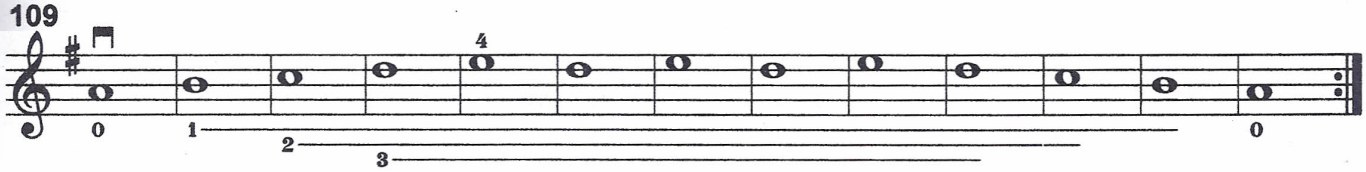
107.



108.

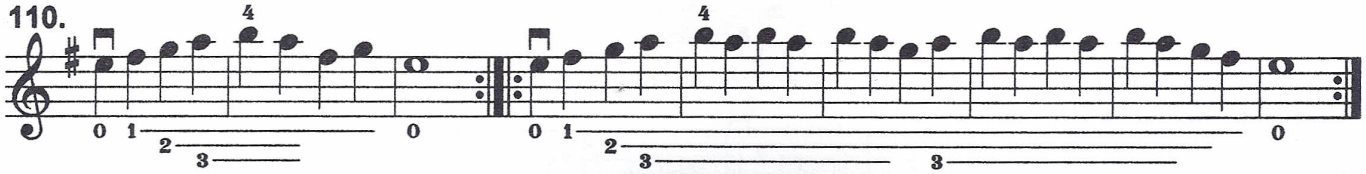


109

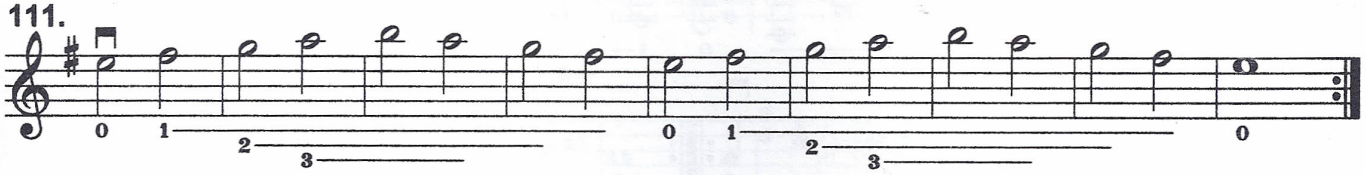


E string 4th finger

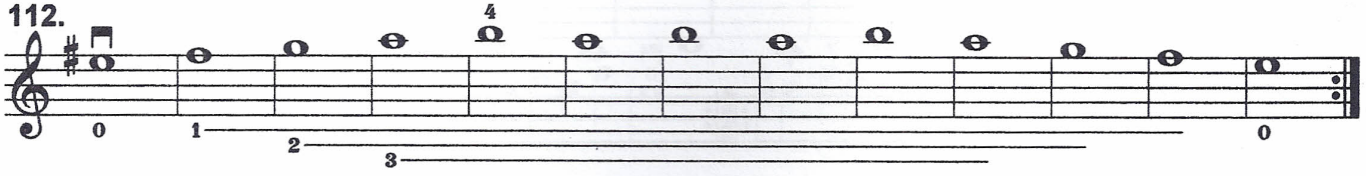
110.



111.

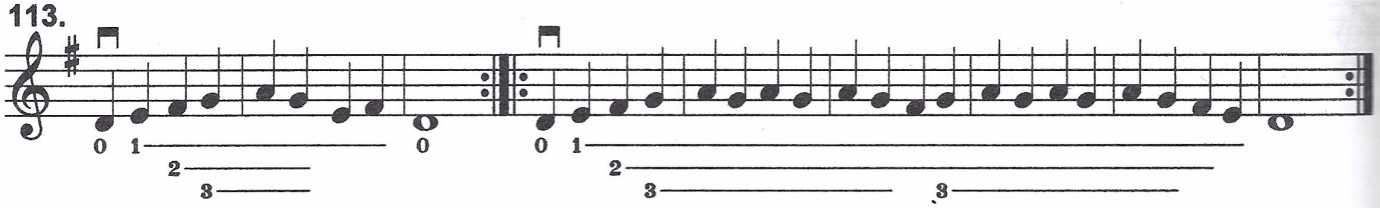


112.

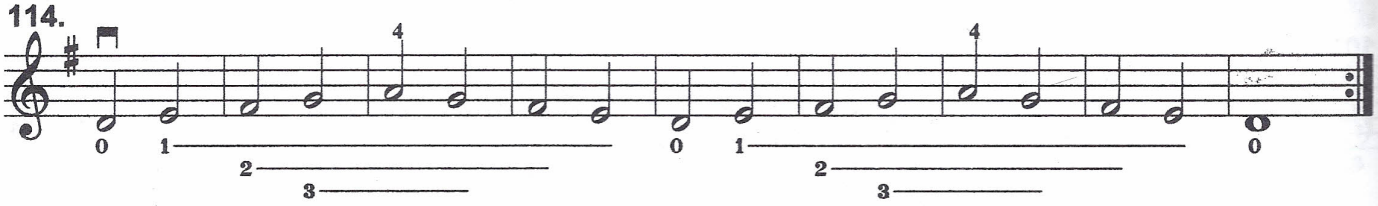


D string 4th finger

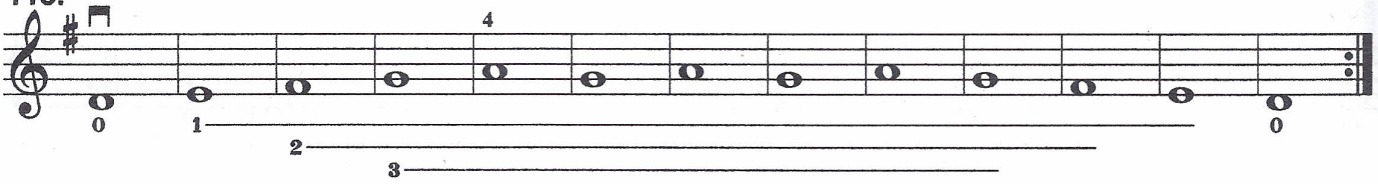
113.



114.

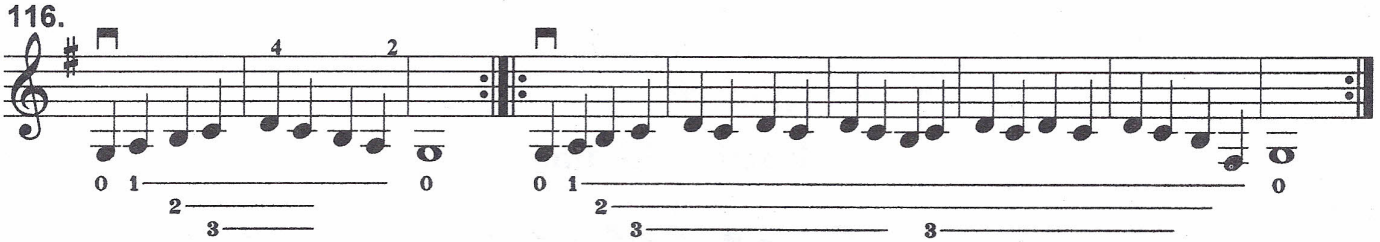


115.

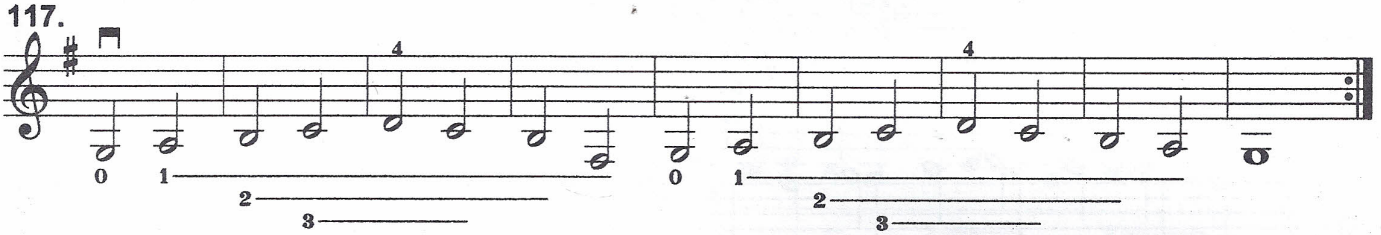


G string 4th finger

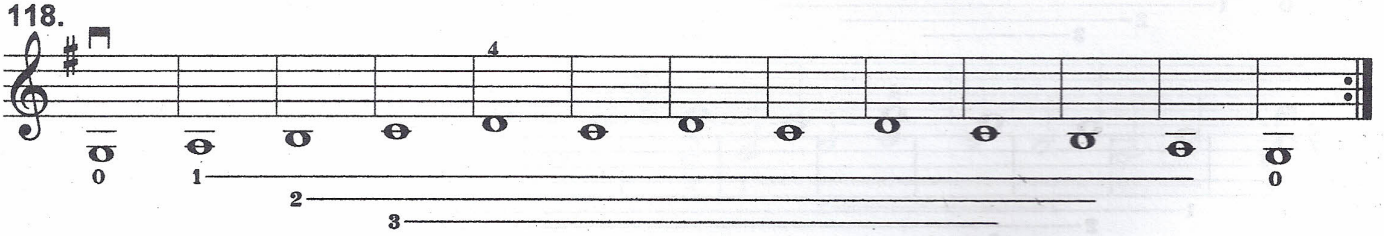
116.



117.

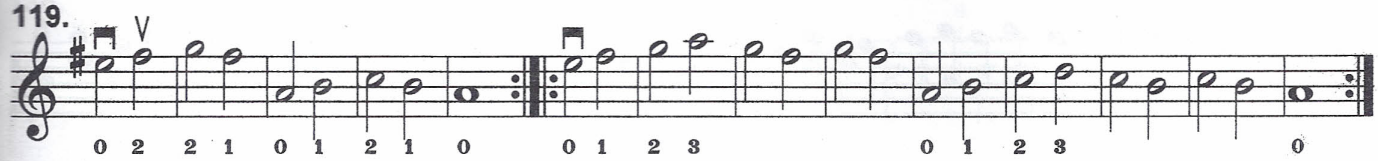


118.

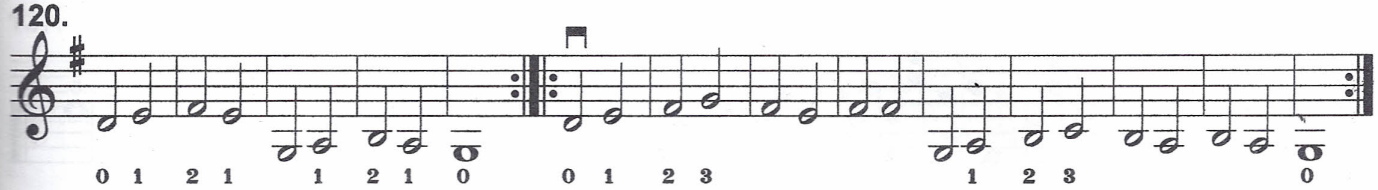


Exercises for crossings and connecting the four strings

119.



120.



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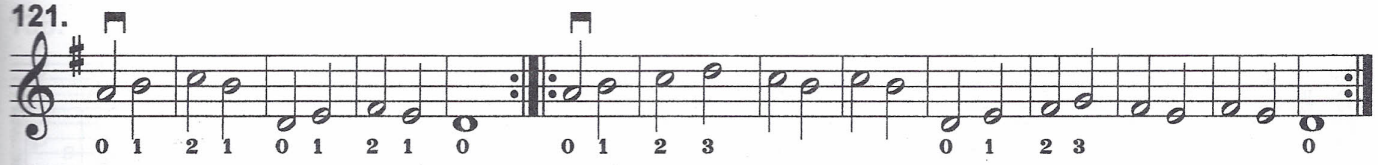

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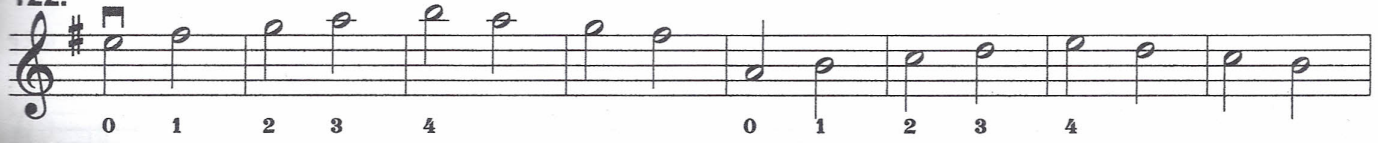

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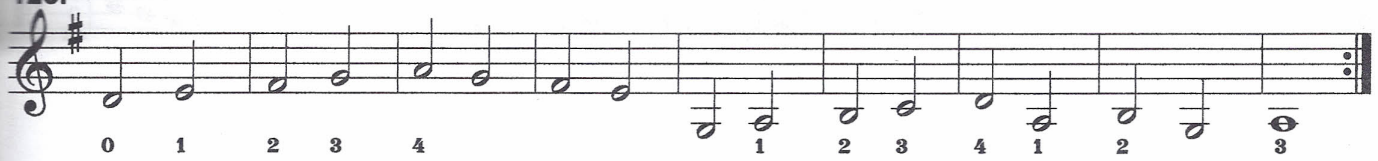

Exercises in quarter notes

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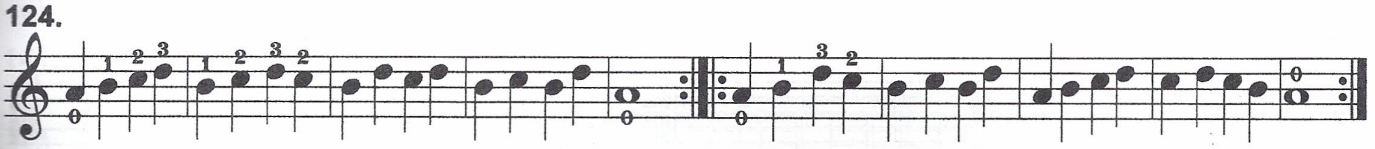

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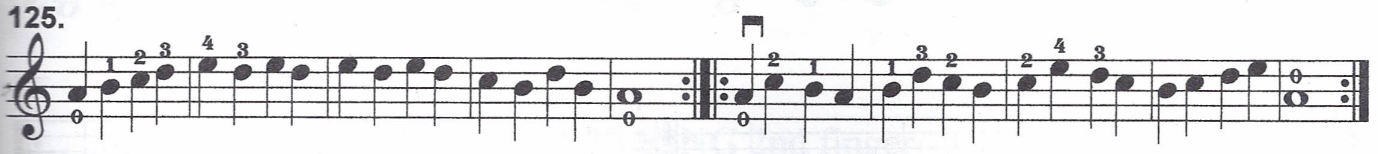

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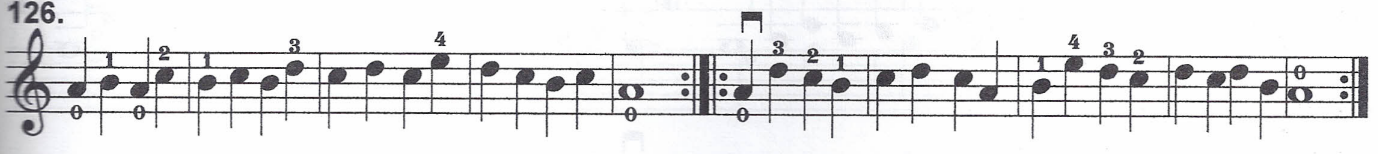

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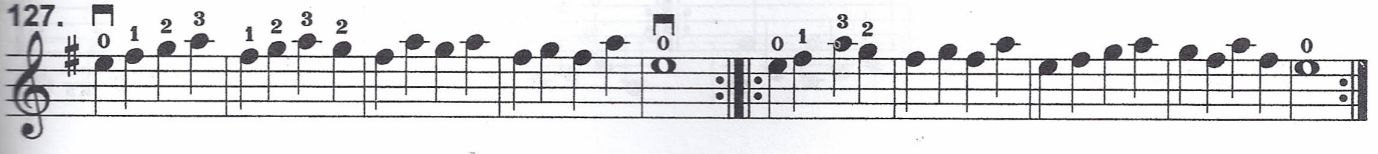

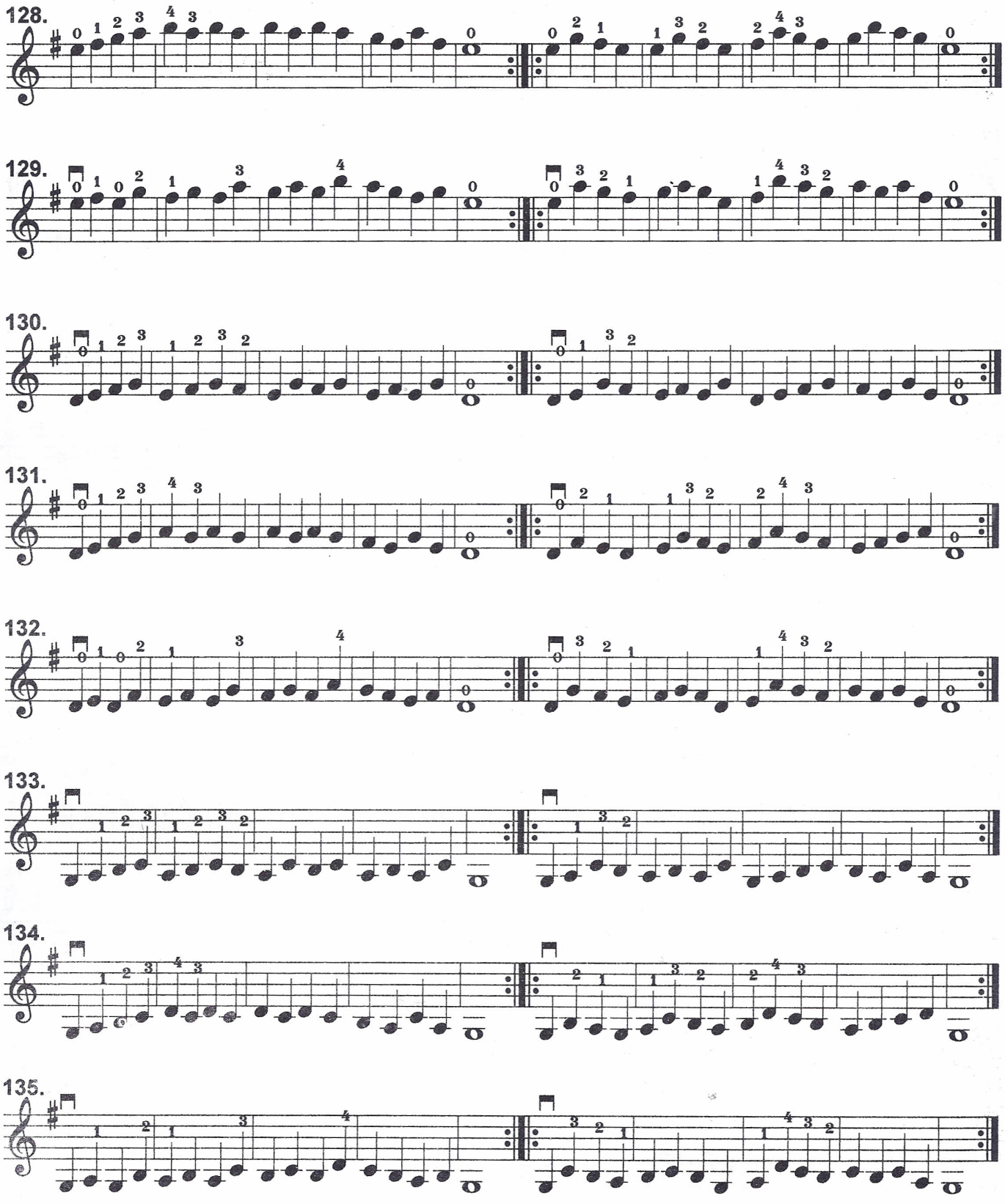
128.
129.
130.
131.
132.
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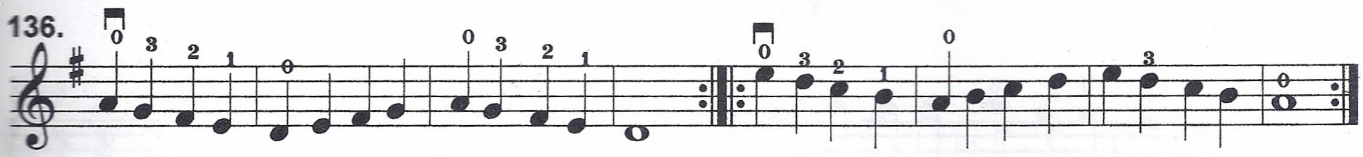
135.

136.



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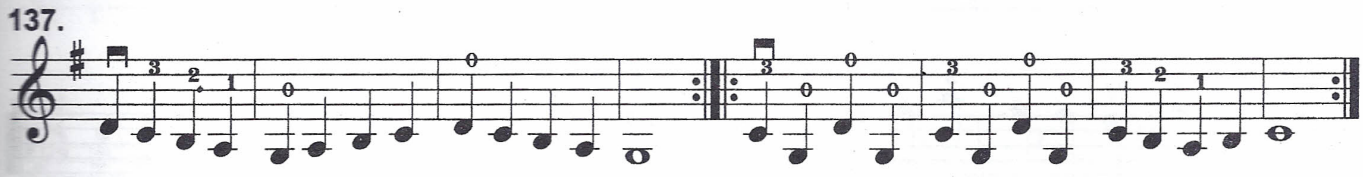

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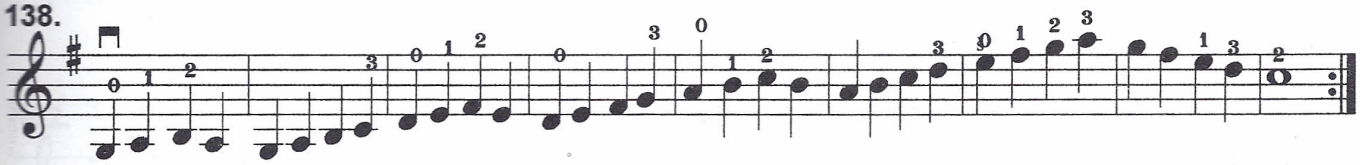

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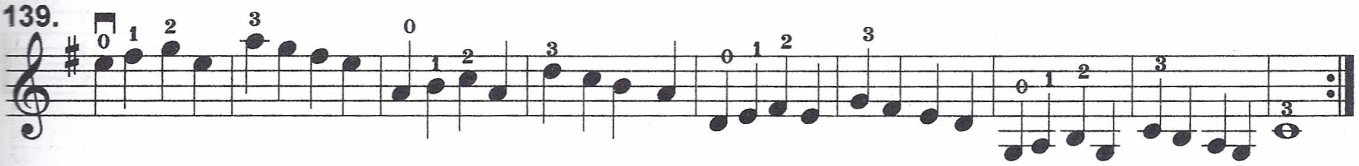
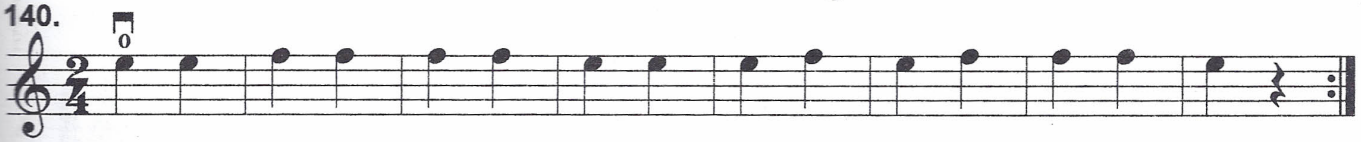


F NATURAL

E STRING 1st finger

140.



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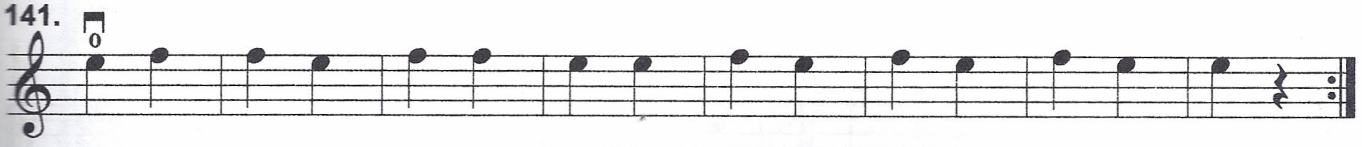
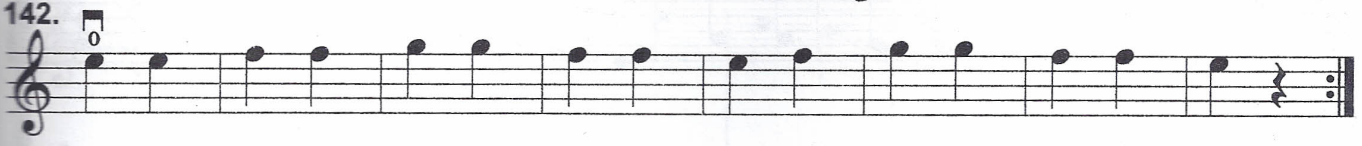


E STRING 2nd finger

142.



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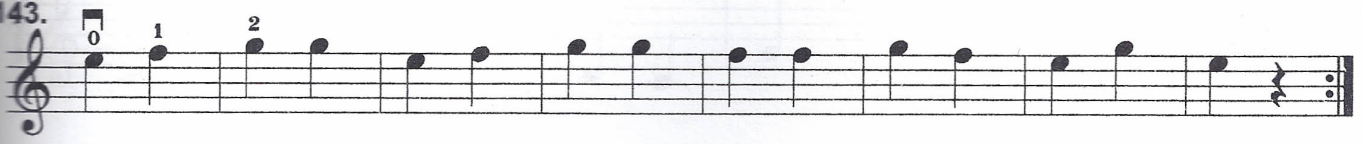


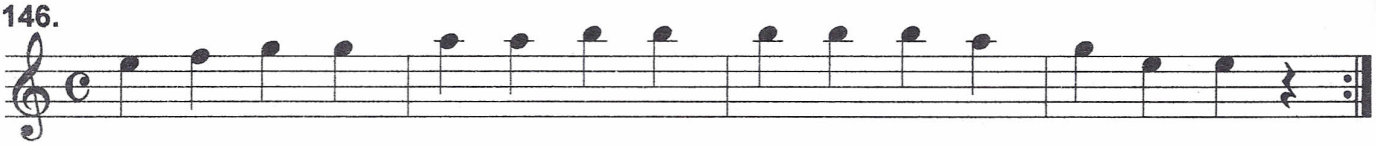
E STRING 3rd finger

144.

145.

E STRING 4th finger

146.



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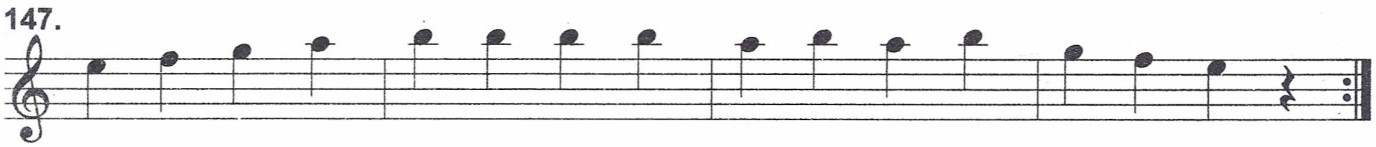
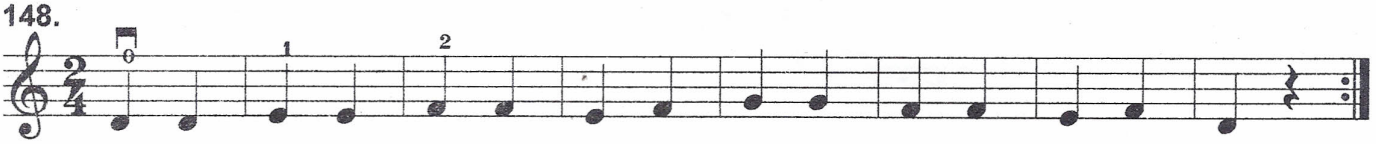


F NATURAL
on the D string

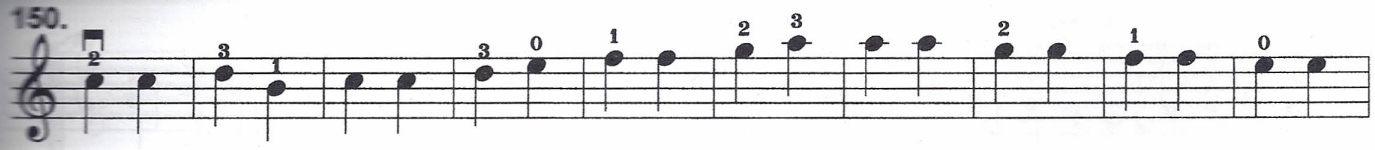
148.



149.

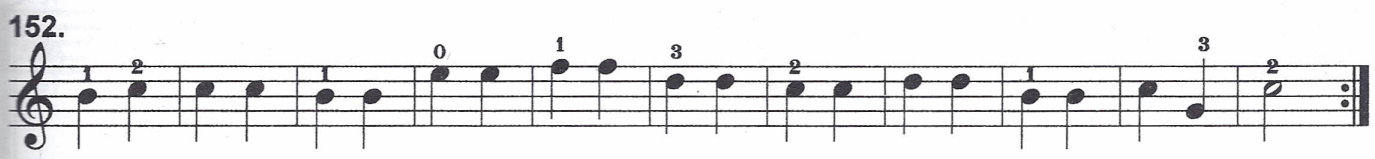
ETUDE 1
2/4 time

150.

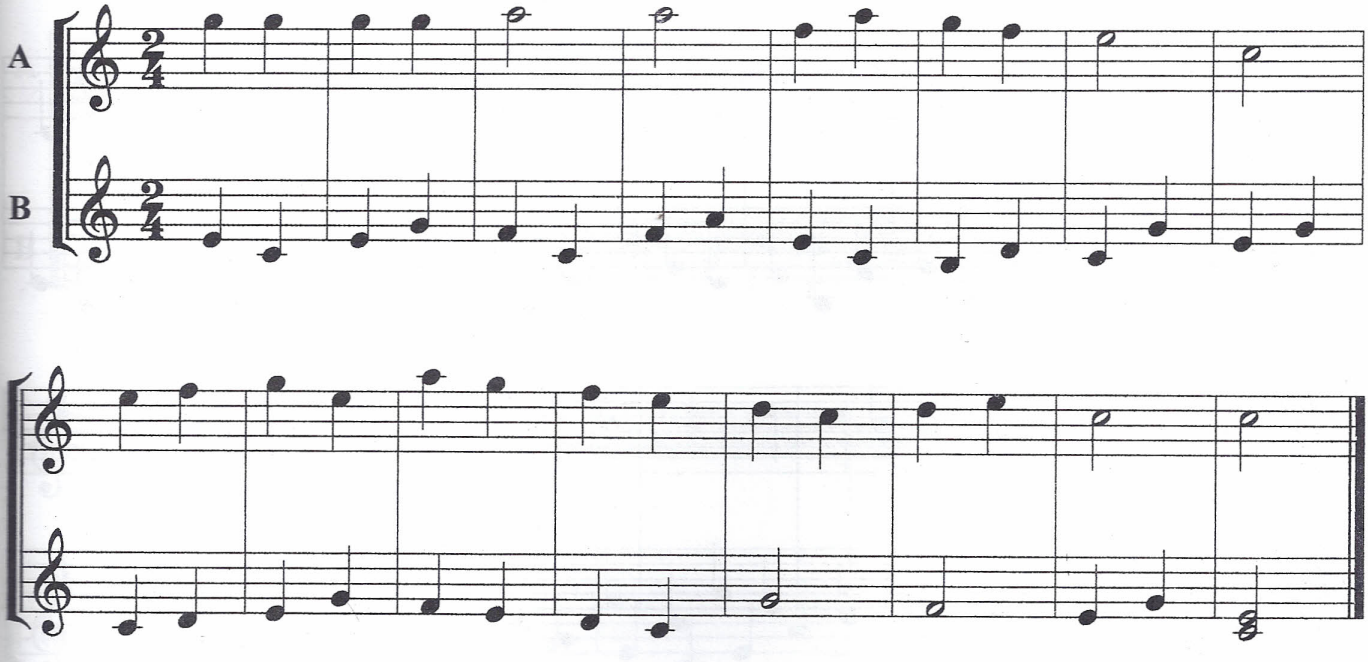


151.

152.

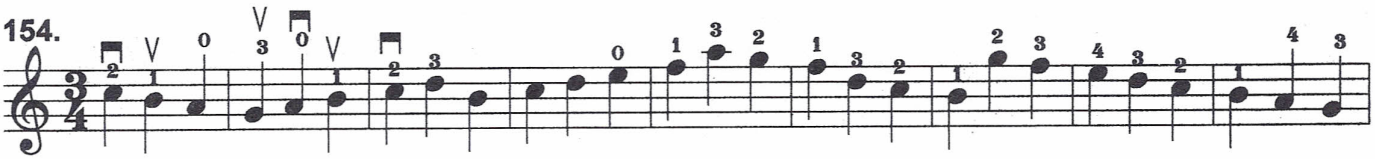


153. The Babbling Brook



ETUDE 2
3/4 time

154.



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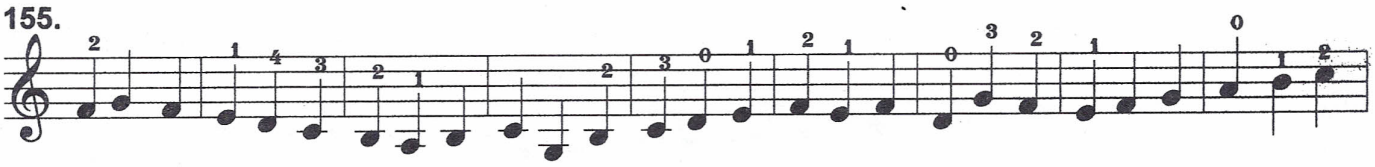

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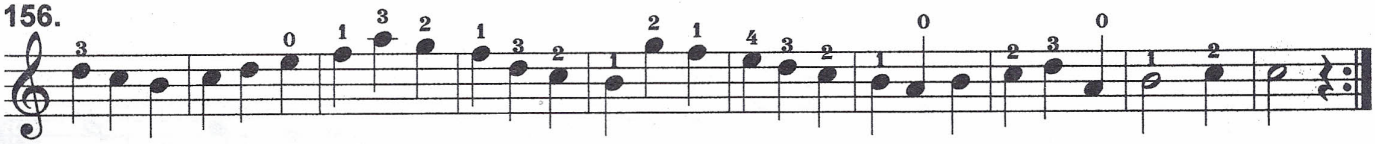

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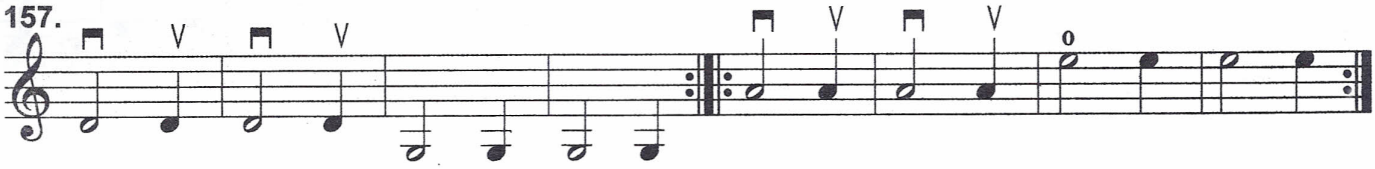
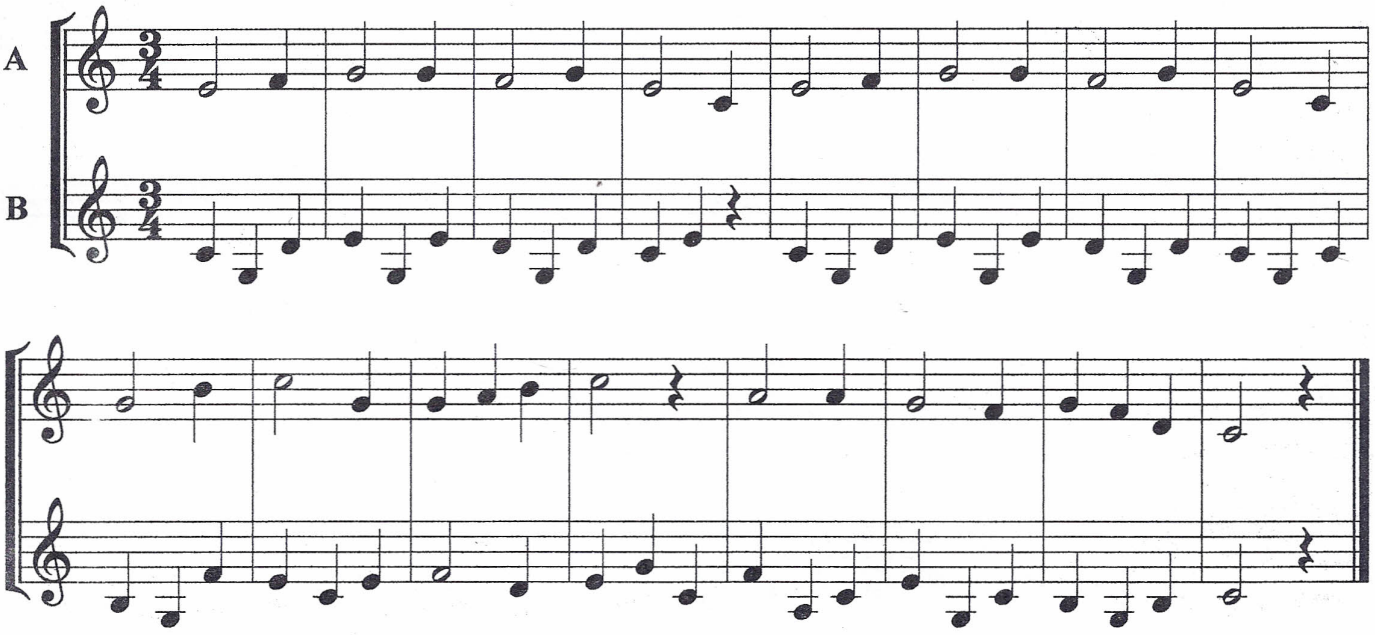
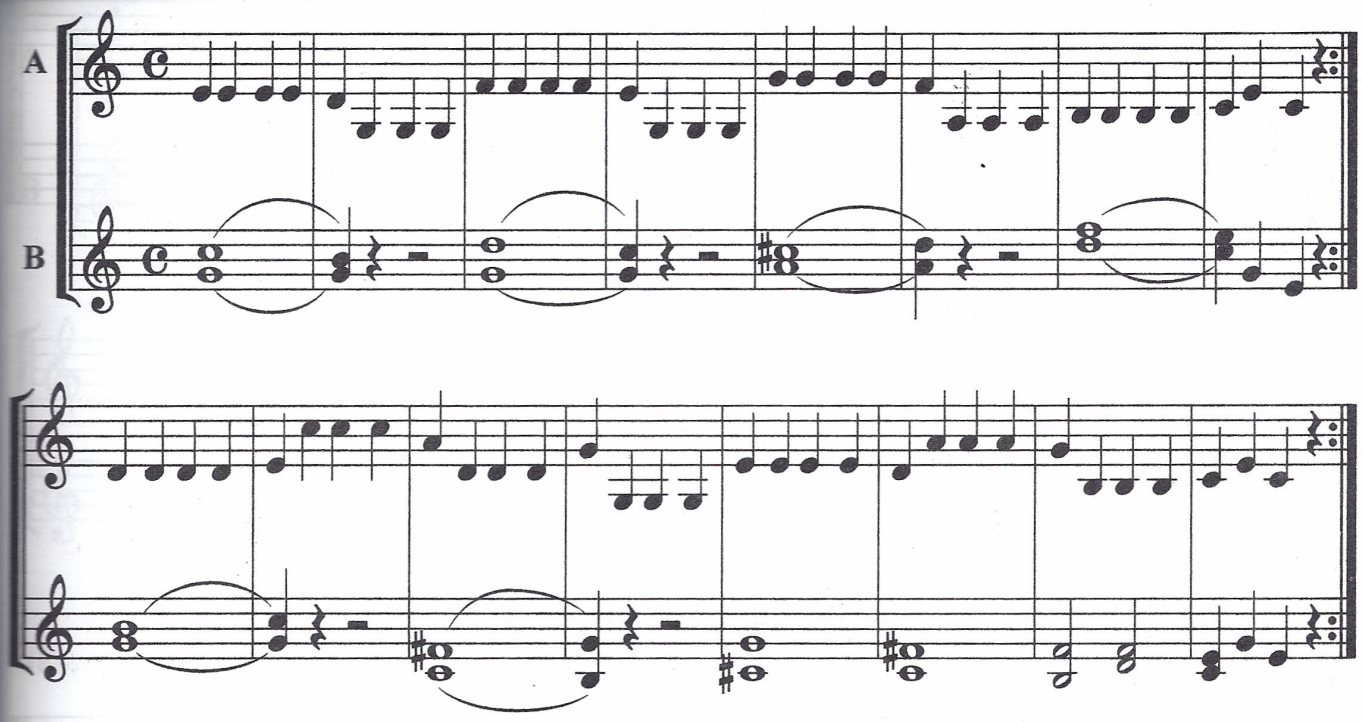


158. **The Ring**

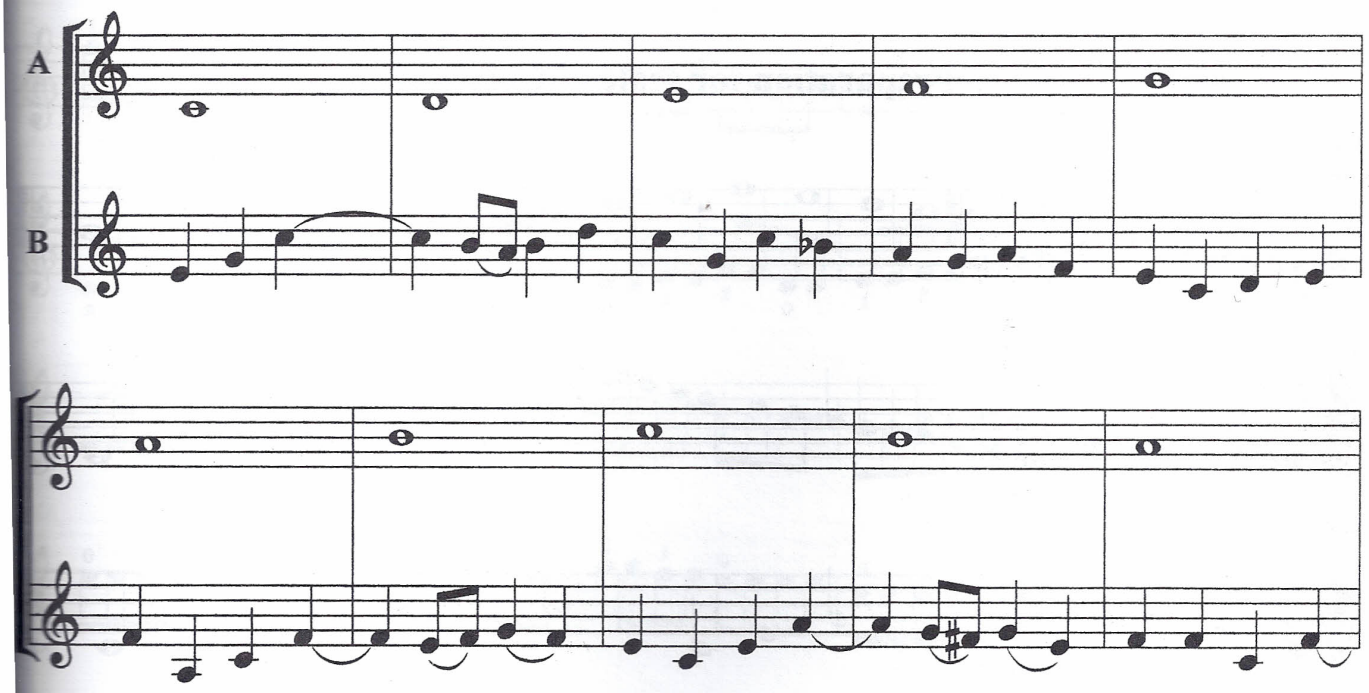


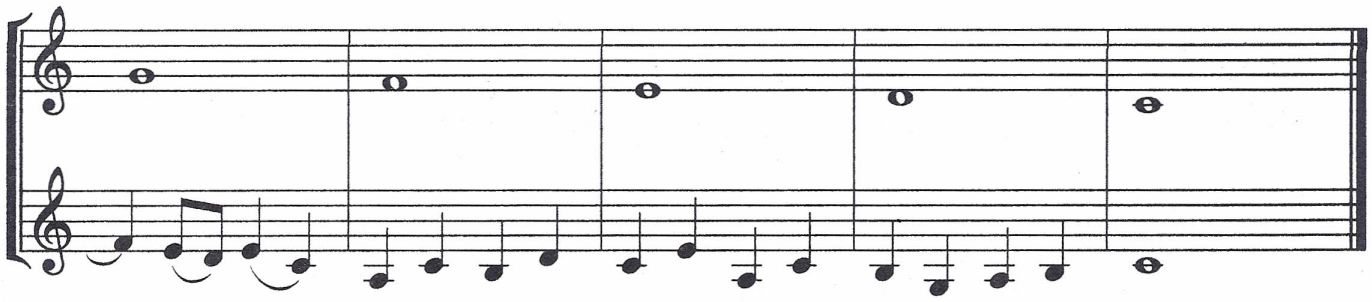
159. The Cricket

4/4 time



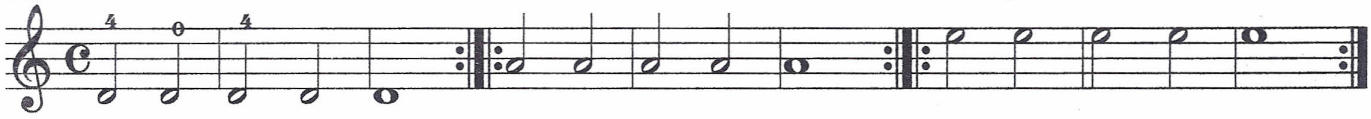
160. Scale of C Major





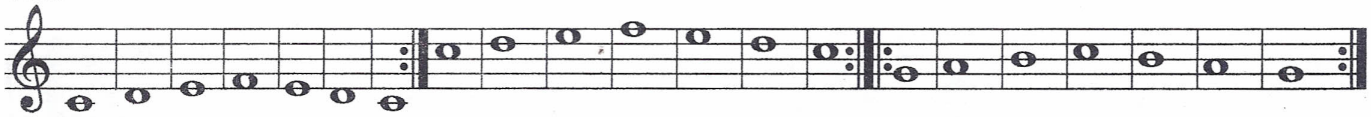
Fourth finger or open string

161.

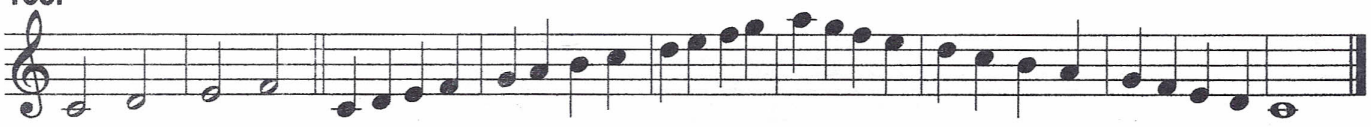


Preparation for scale of C major

162.



163.



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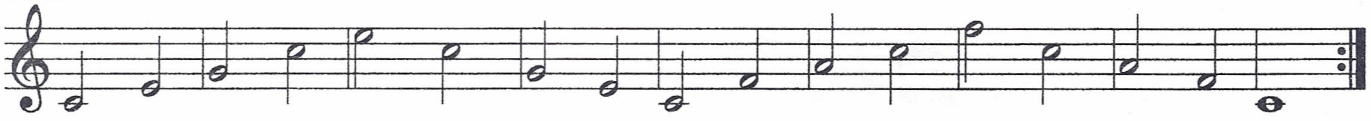
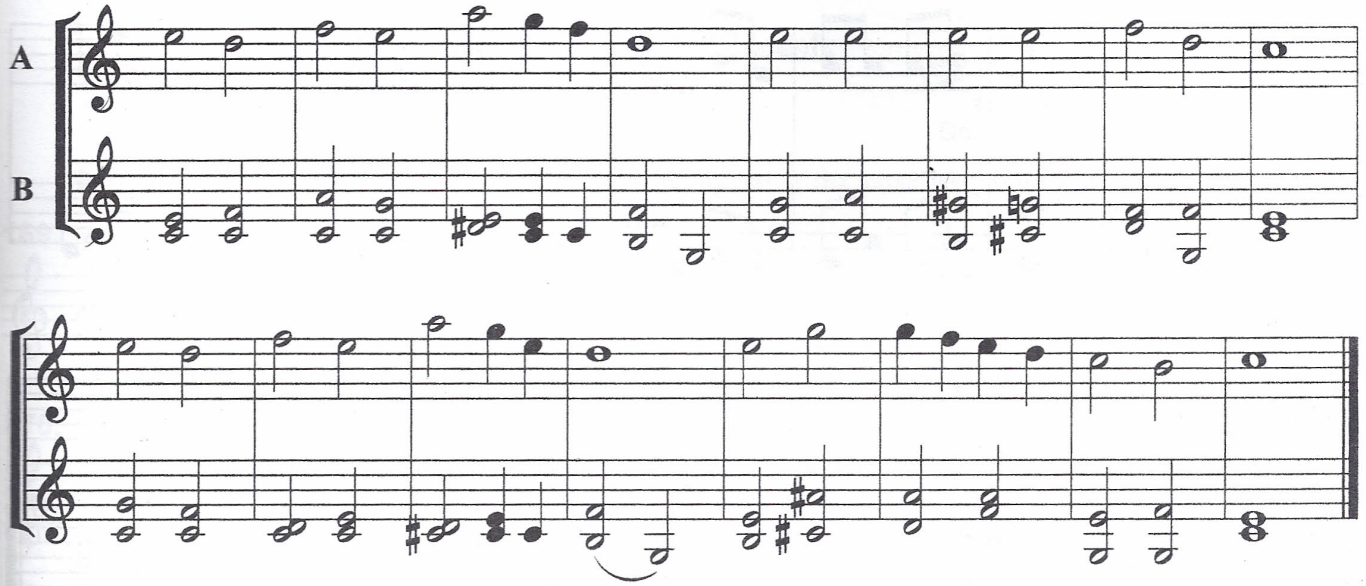
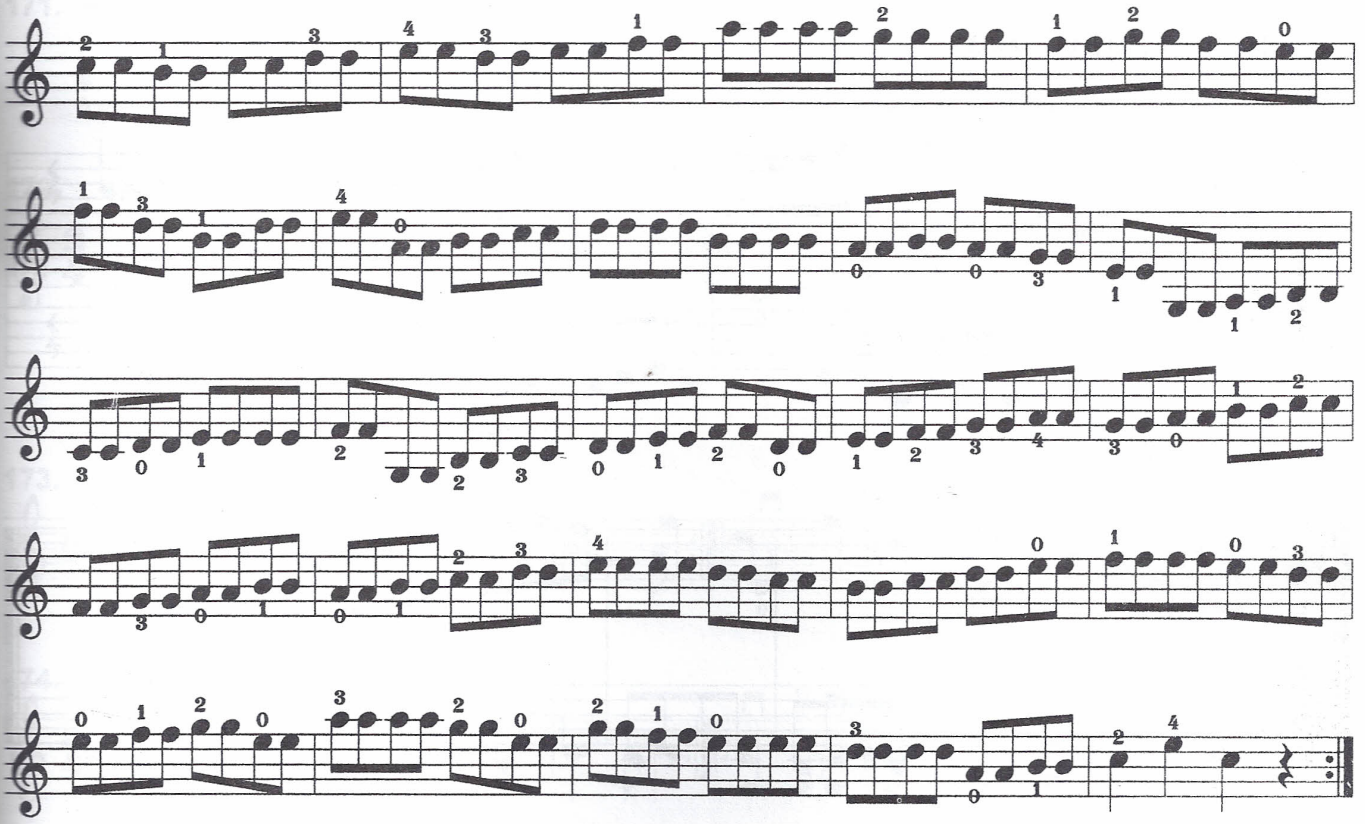


165. Seymour

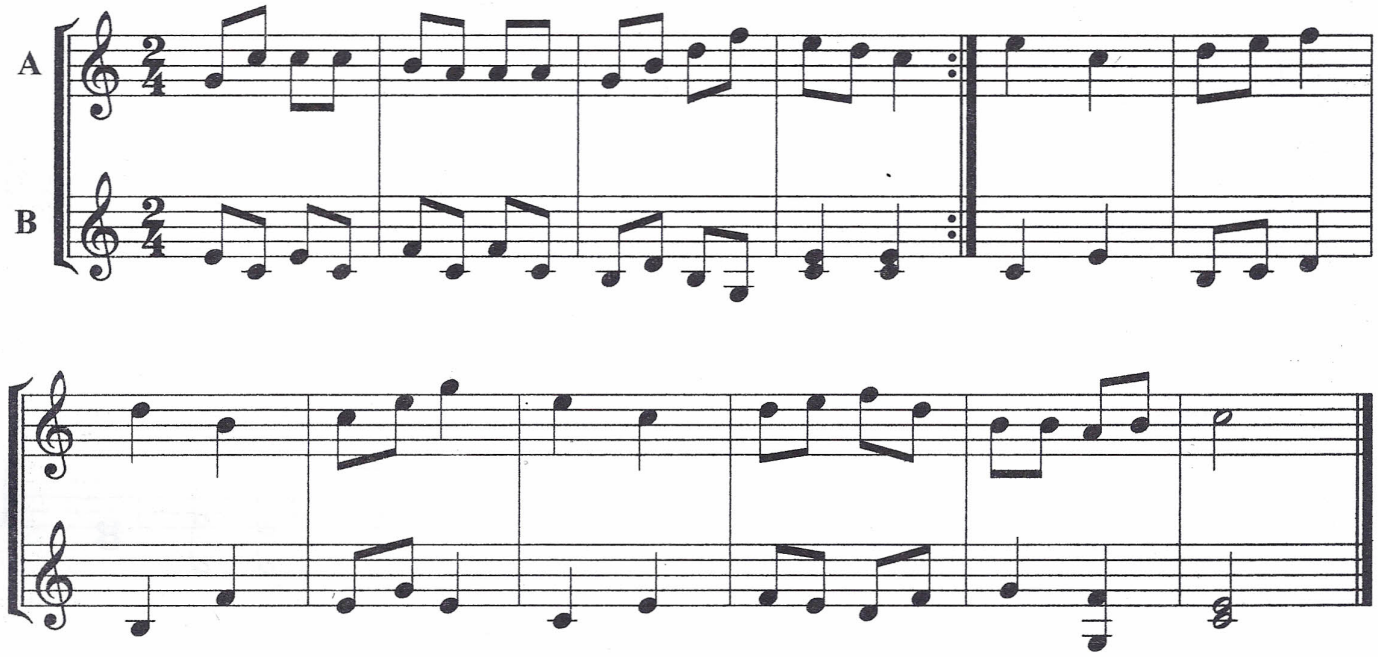
C.M. V. Weber



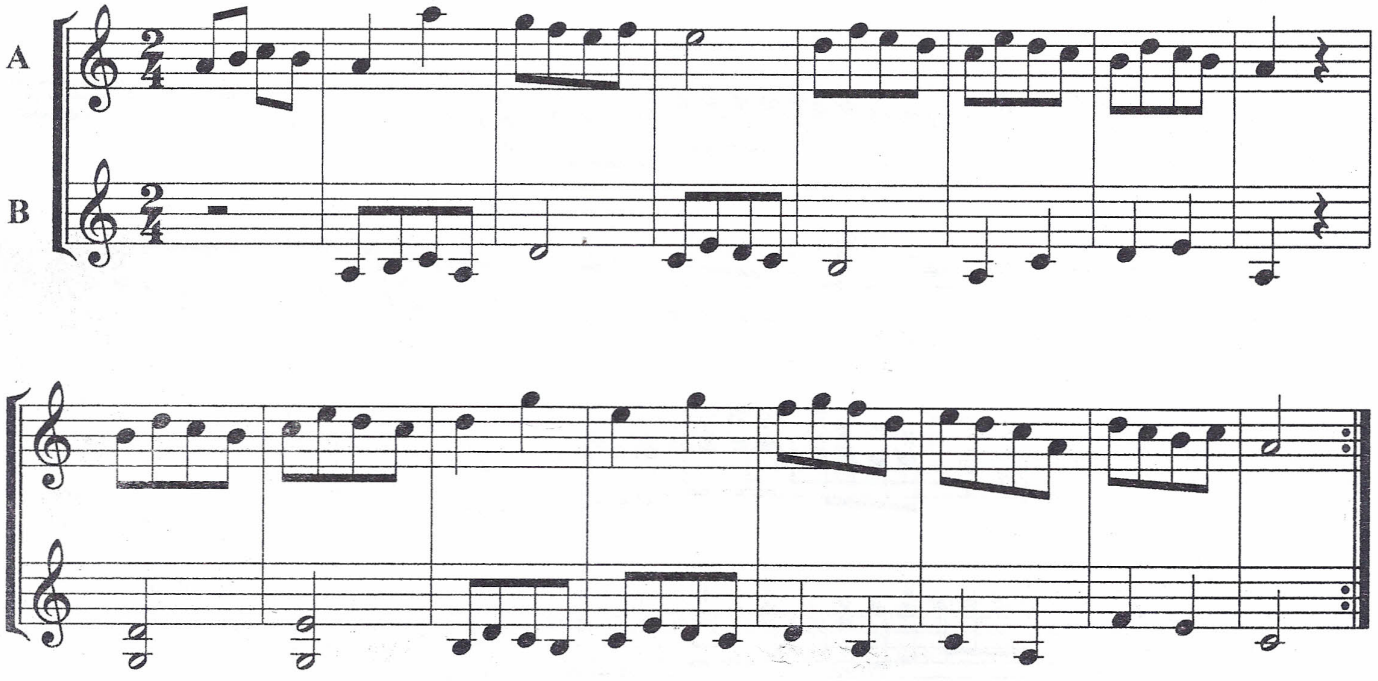
166. Etude 3 eighth notes



167. Merry - Go - Round

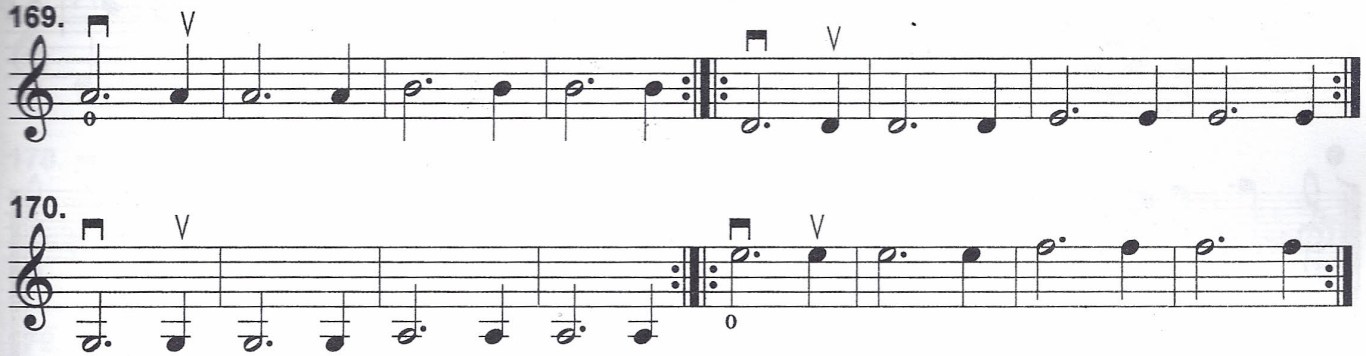


168. A Cloudy Day

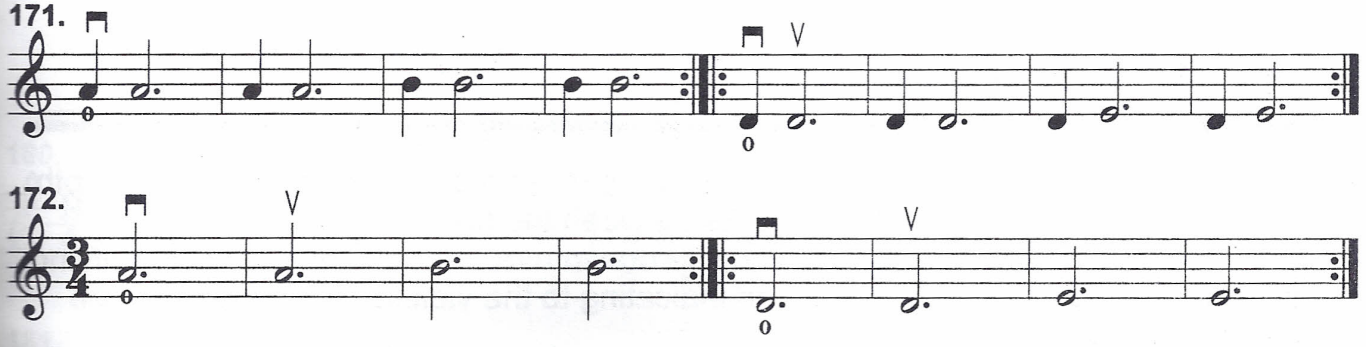


A "Dot" placed after a note prolong its time value by half.

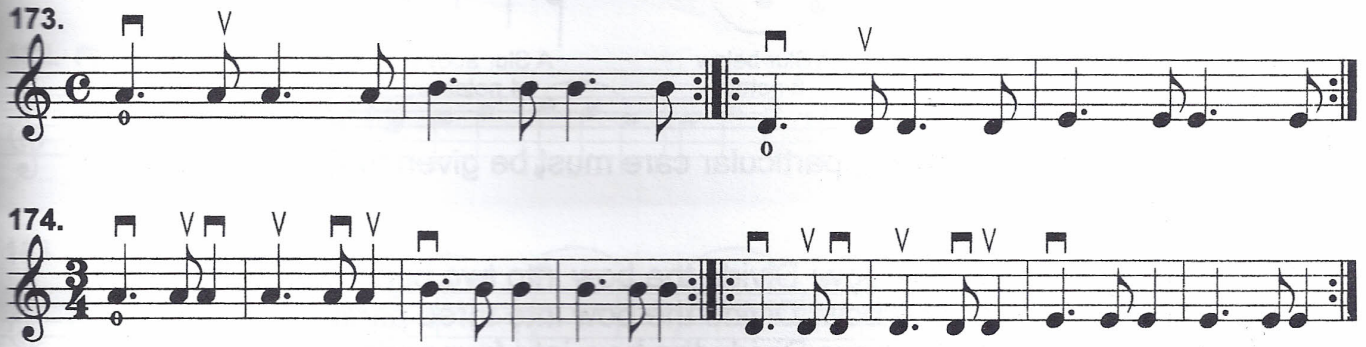
Play the down-bow slowly, and the Up-bow quickly using the same length of the bow.



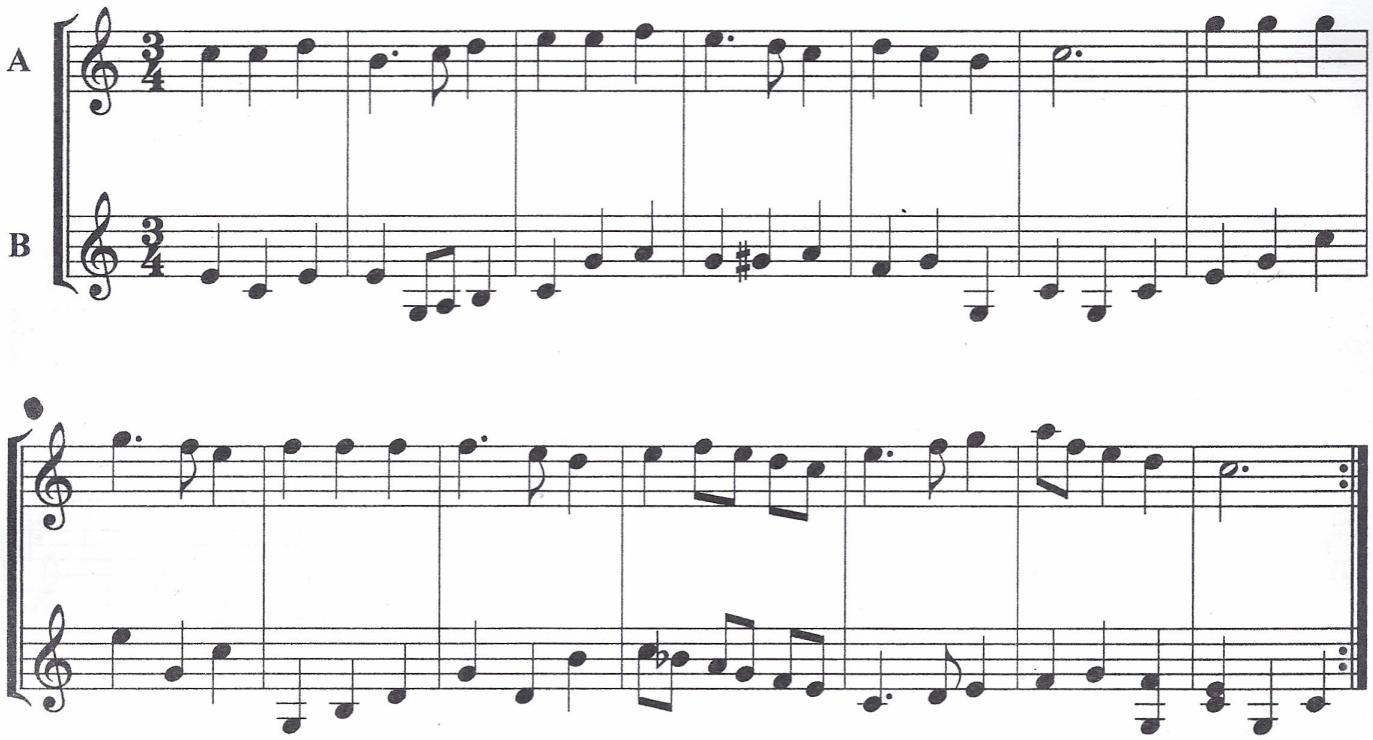
Down-bow quickly, up-bow slowly



Down-bow slowly, up-bow quickly

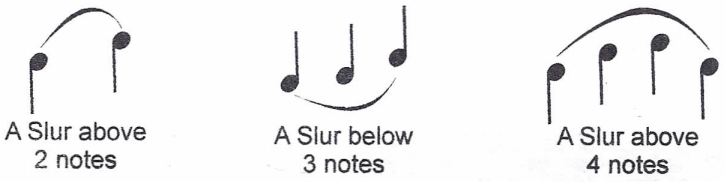


175. America



LEGATO PLAYING

"Legato" means the playing of a number of notes or a passage in a smooth and connected manner, with no breaks between the notes. The sign for such playing is so called "SLUR", a curved line drawn over or under the notes, signifying that they are to be played legato and indicating to the violinist that they are to be played "in one bow".

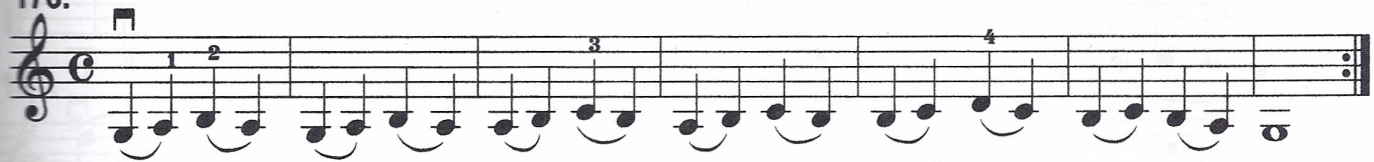


For this kind of playing, particular care must be given to the equal division of the bow:

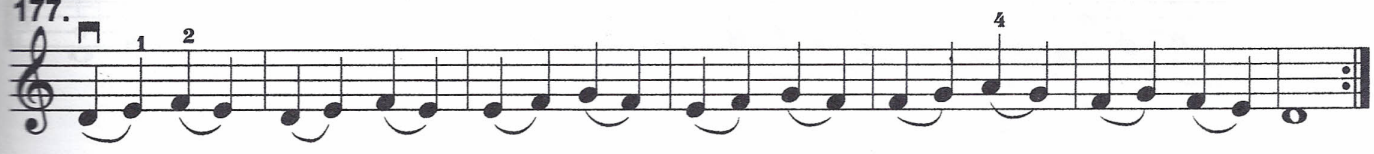
With 2 notes to one bow: Divide the bow into two parts
With 3 notes to one bow: Divide the bow into three parts
with 4 notes to one bow: Divide the bow into four parts

Slurred notes on one string

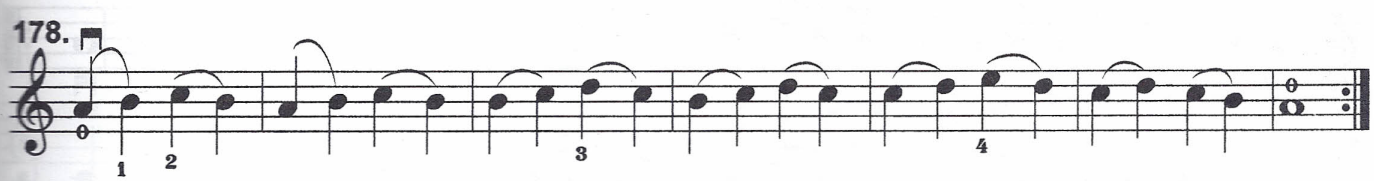
176. **Play exactly one half of the bow for each note**



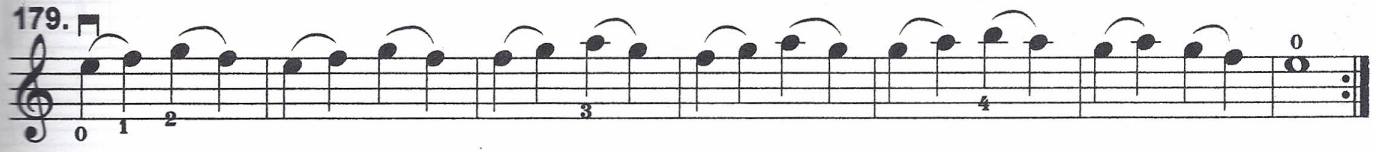
177.



178.

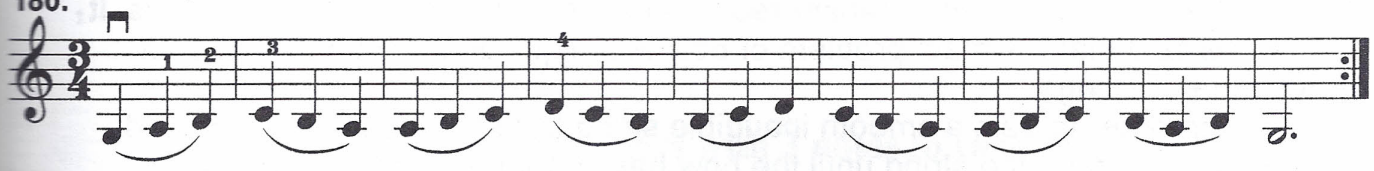


179.



3 notes in one bow

180. **Exactly one third of the bow for each note**



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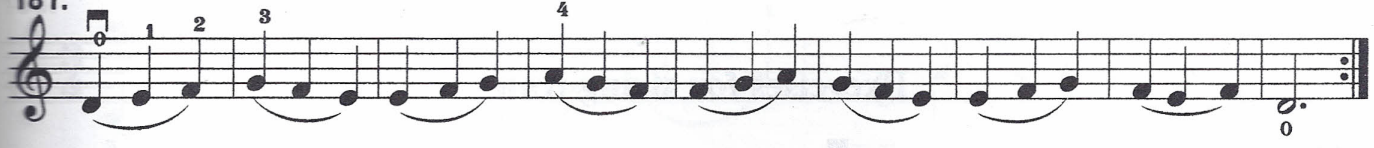

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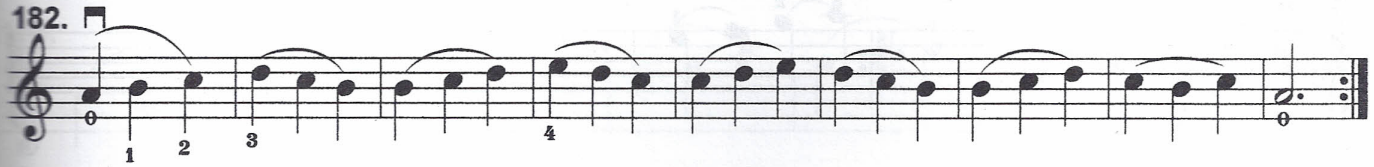

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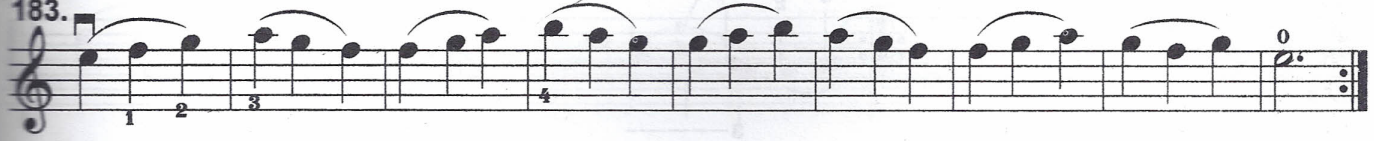
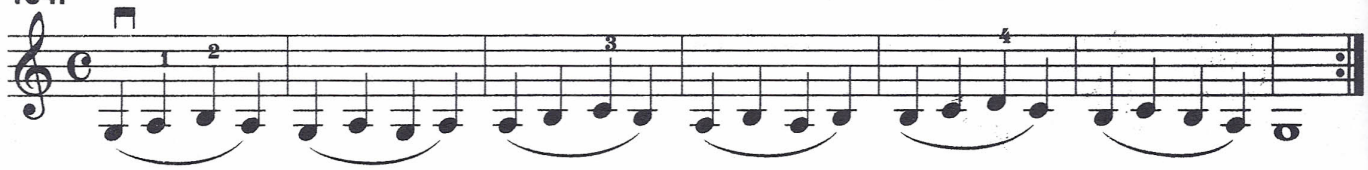
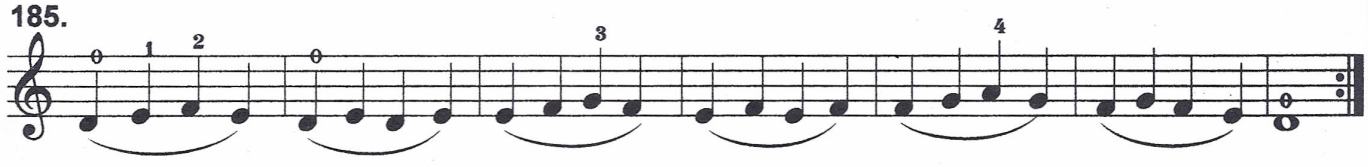


4 notes in one bow

184.



185.



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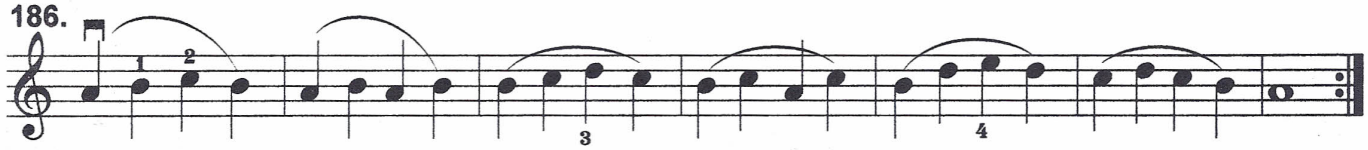

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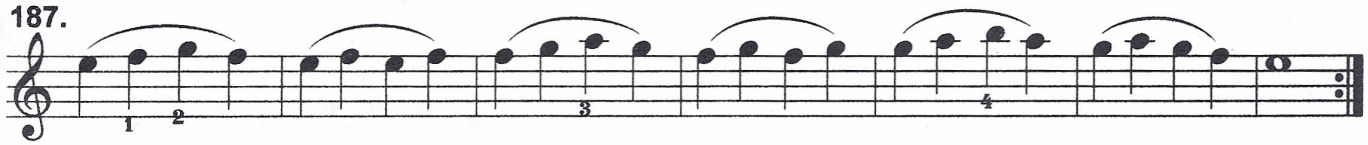


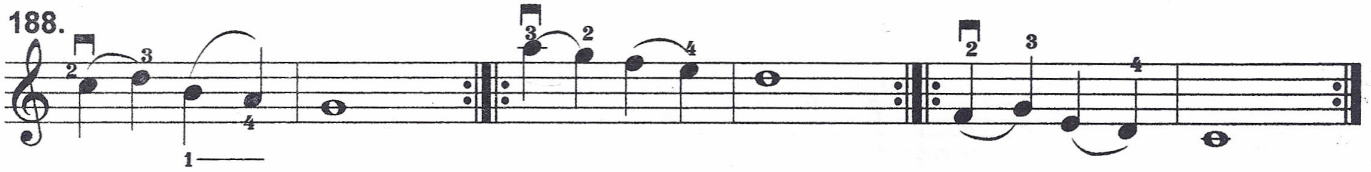
CHANGE OF STRINGS

Any bowing is relatively simple as long as the bow is used on one string only. It is when the bow is transferred to a new string that the difficulty arises. It can be said that the main problem of bow technique lies in the art of perfect change of strings.

In order to gain a smooth inaudible string transfer, the finger, just used, should remain on the string until the bow has changed to the new string.

Exercises for string transfer

188.



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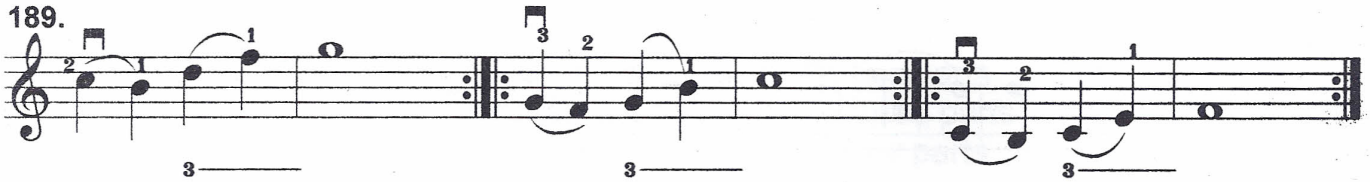

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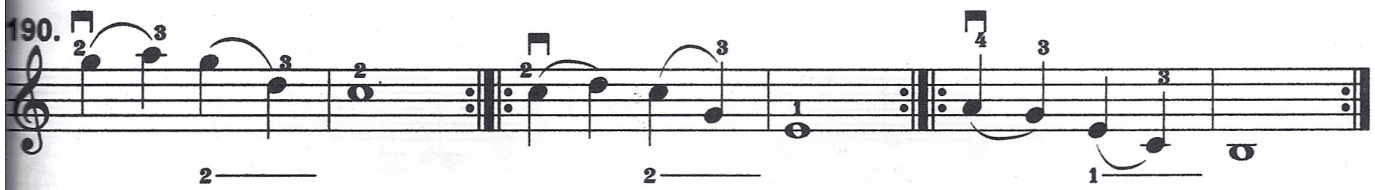

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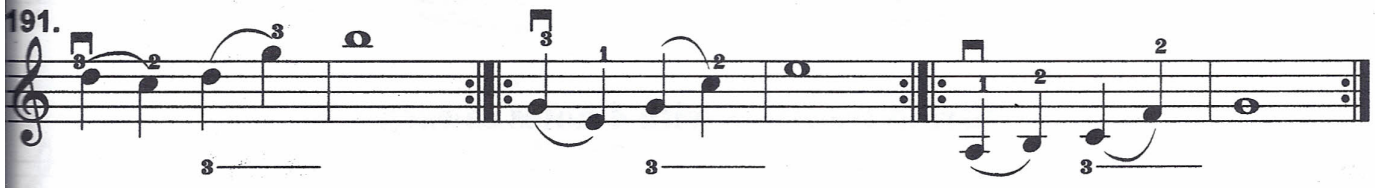
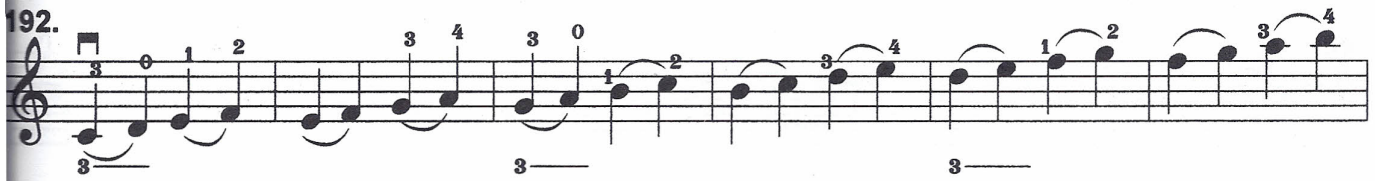


String transfers with 2 notes to each bow

192.



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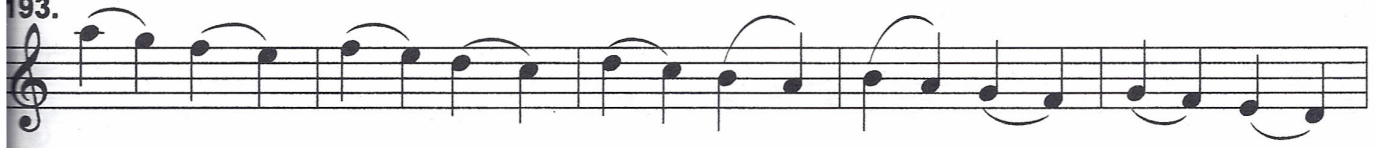

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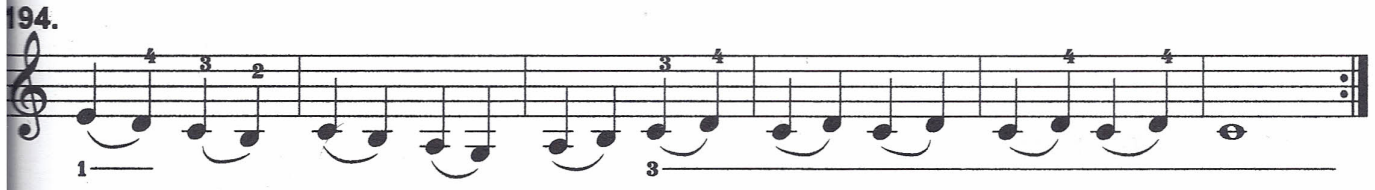
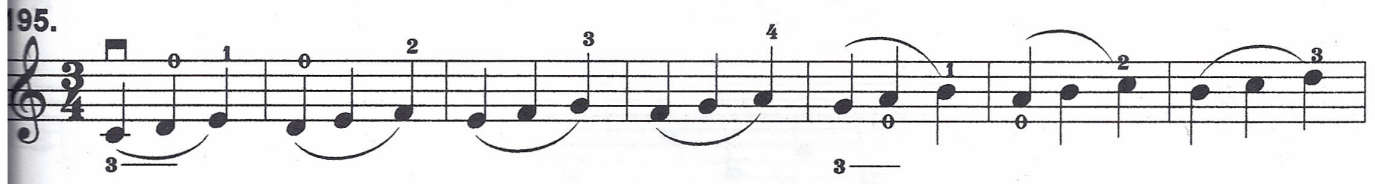


String transfers with 3 notes to each bow

195.



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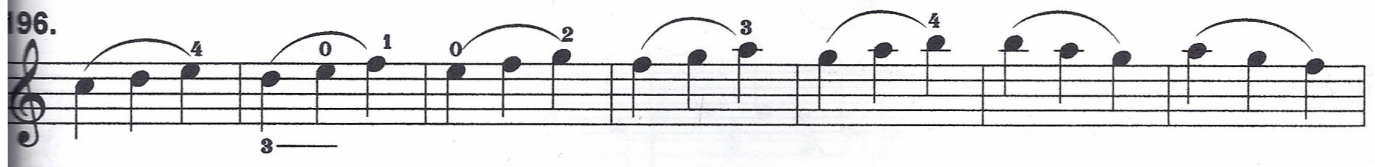

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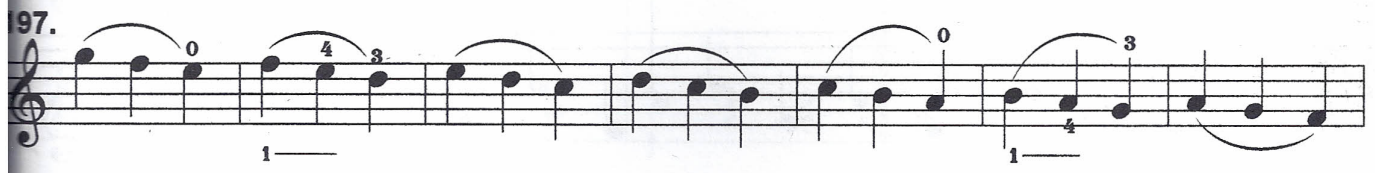

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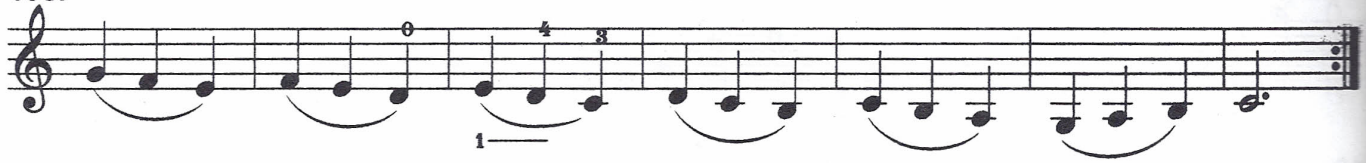
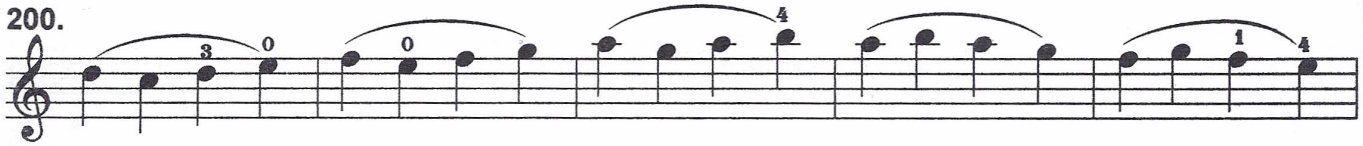


String transfers with 4 notes to each bow

199.

200.



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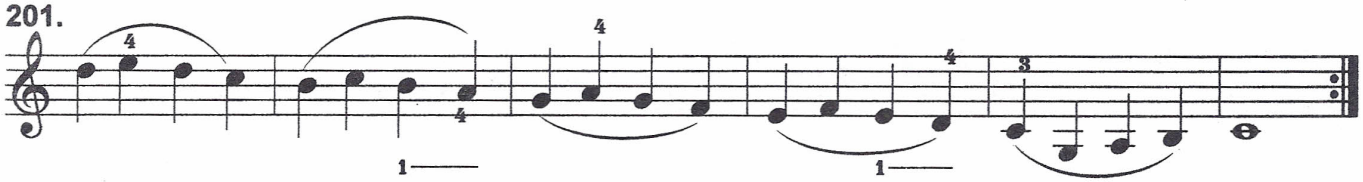
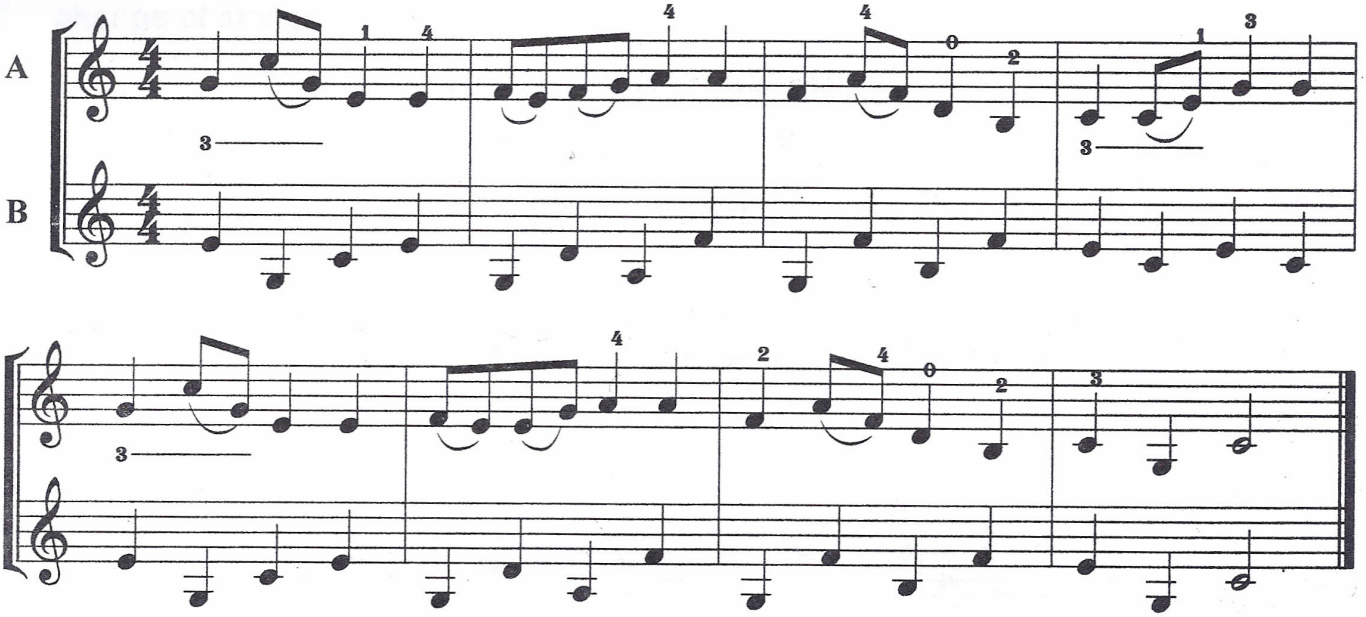
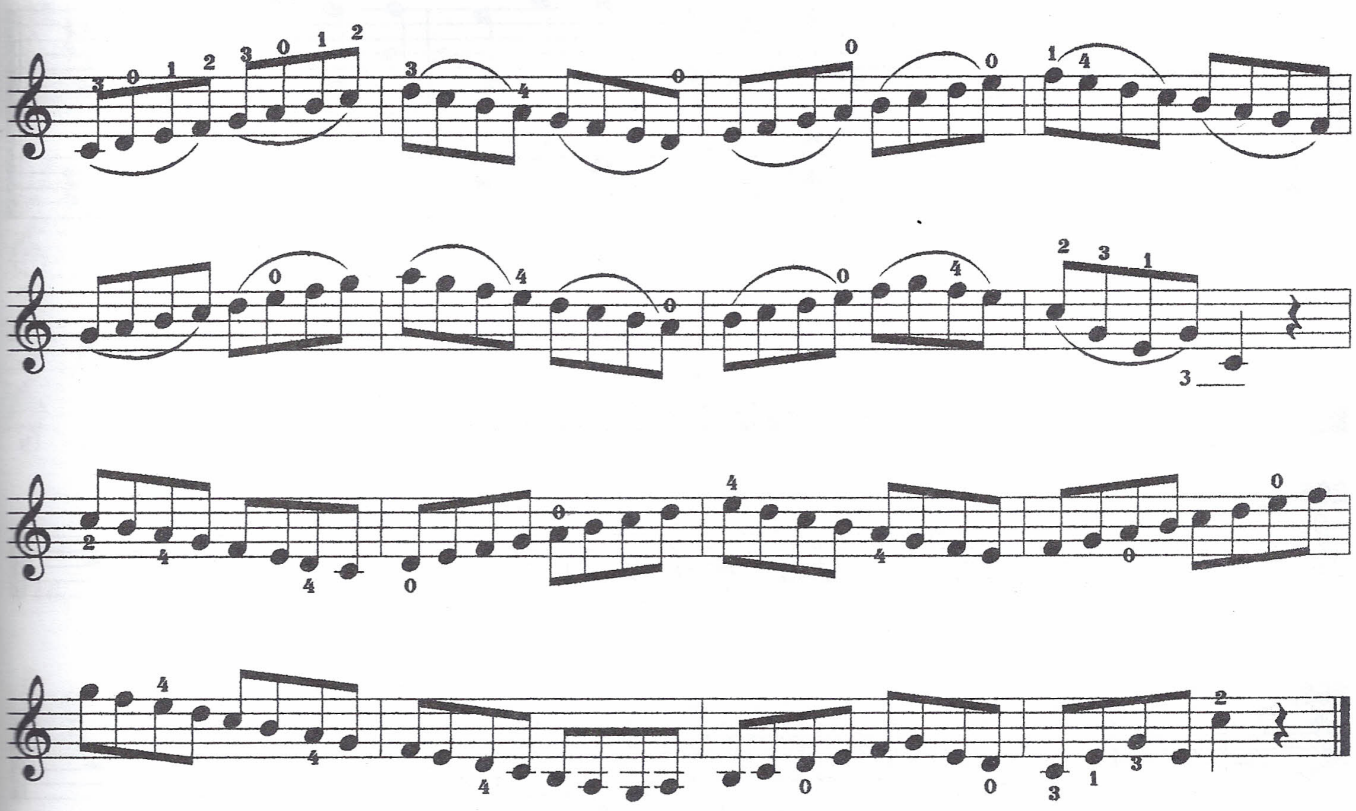


202. **The Doll**

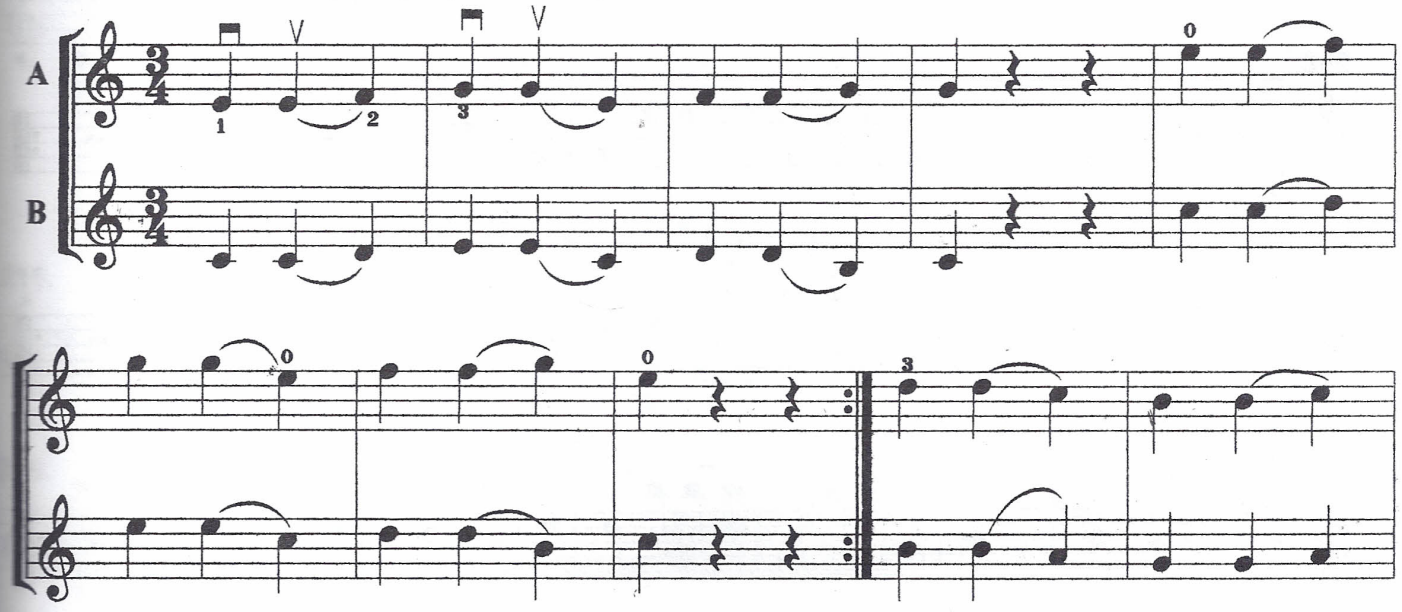


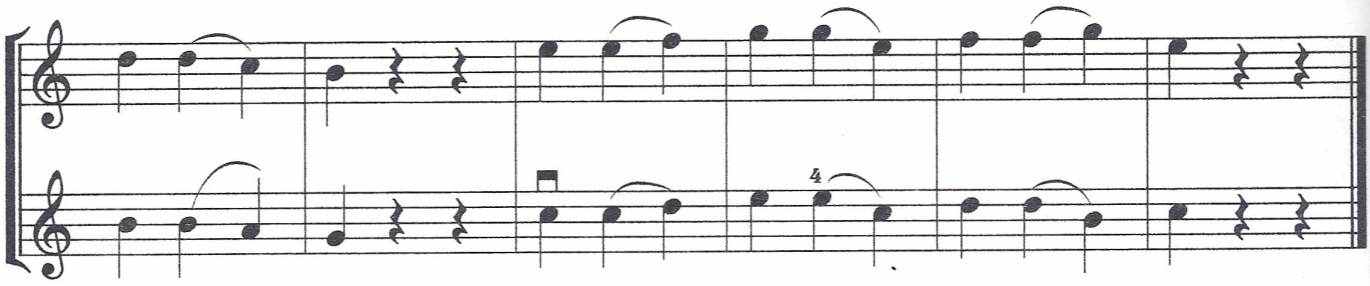
203. Fourth Etude



204. The Squirrel

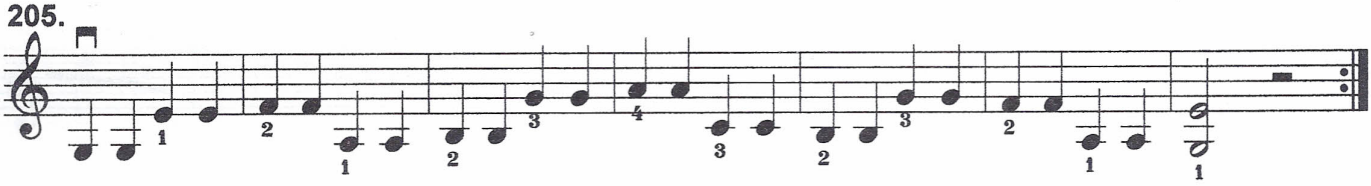
Down-bow quickly, up-bow slowly



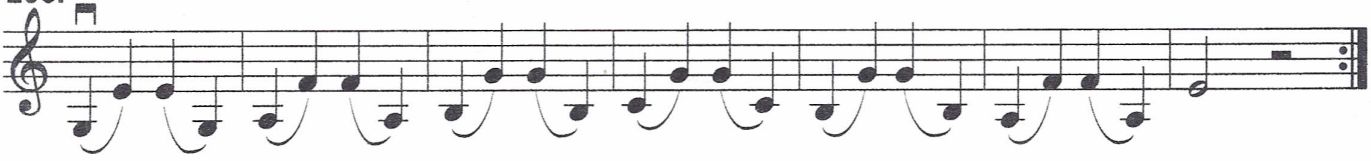


Relative Distances

205.



206.



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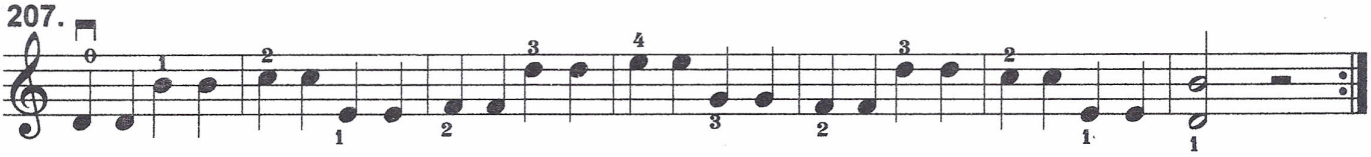

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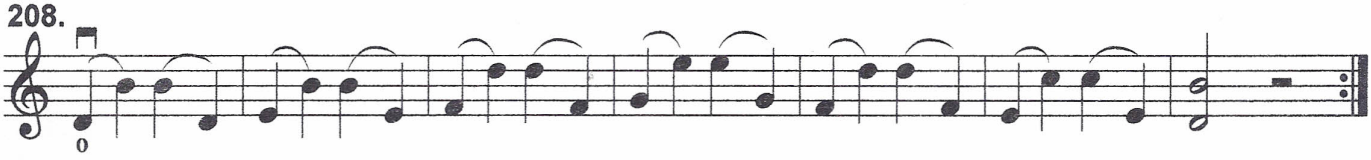

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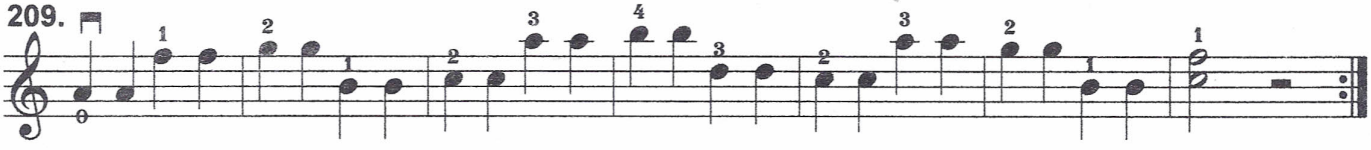

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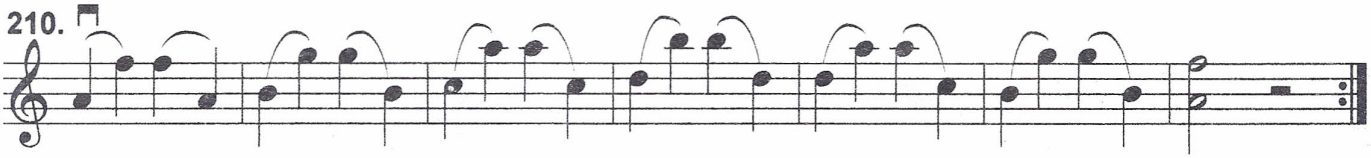
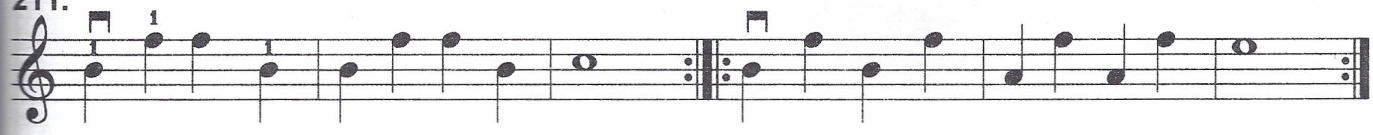


Exercises for B and F

211.



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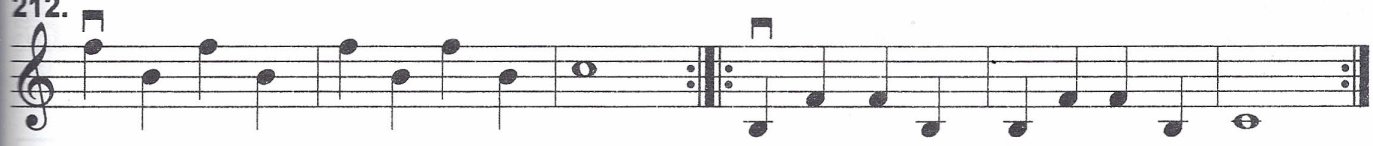

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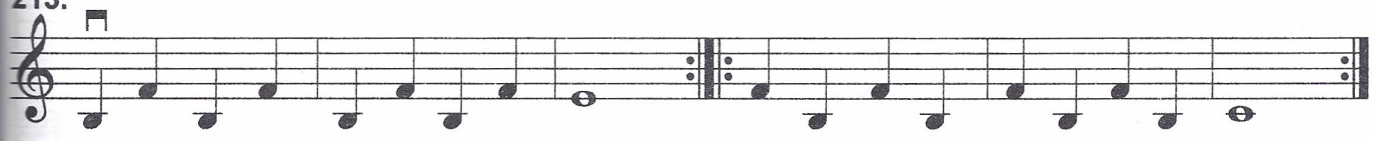
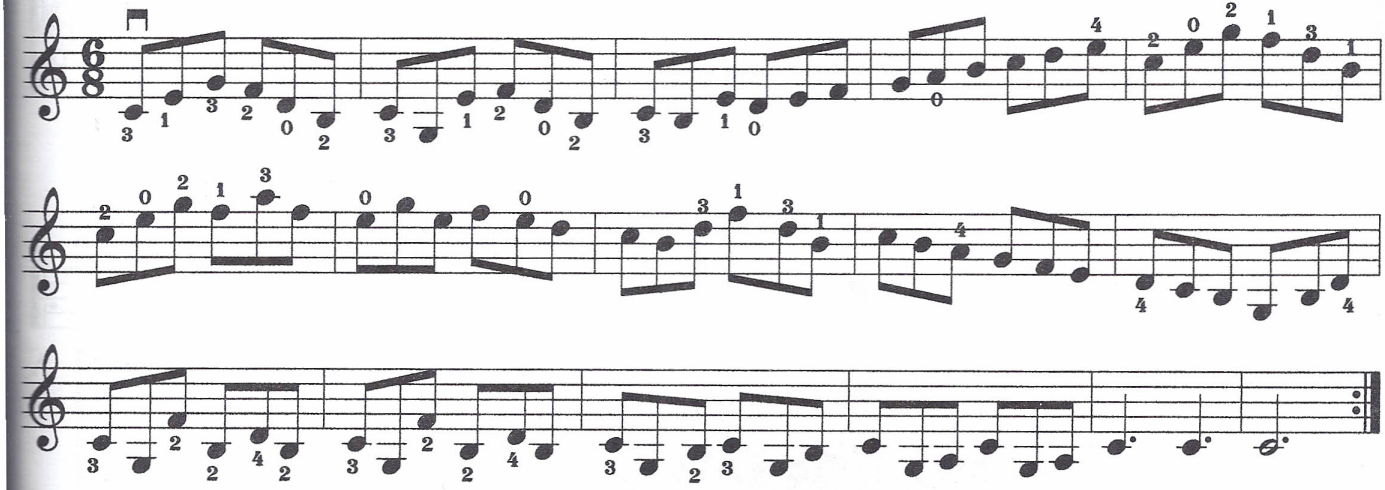
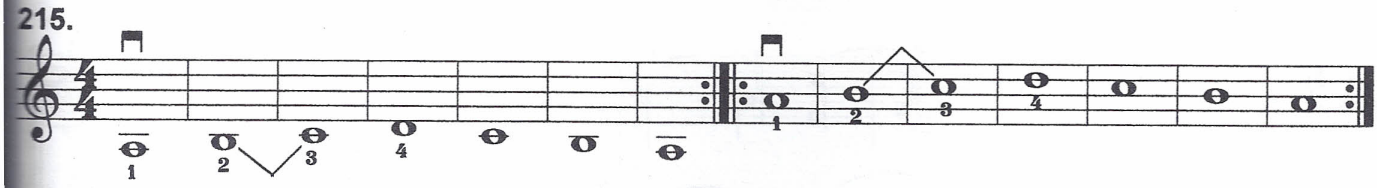


214. Fifth Etude



Scale of A minor

215.



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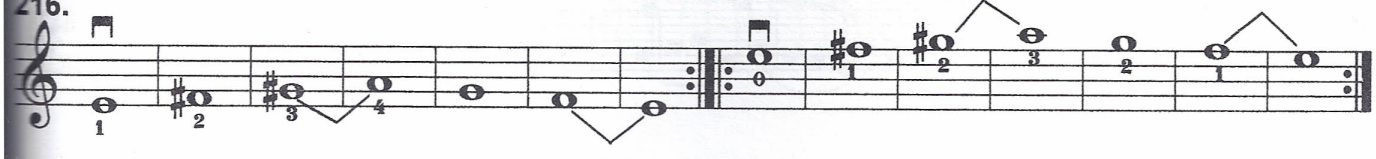
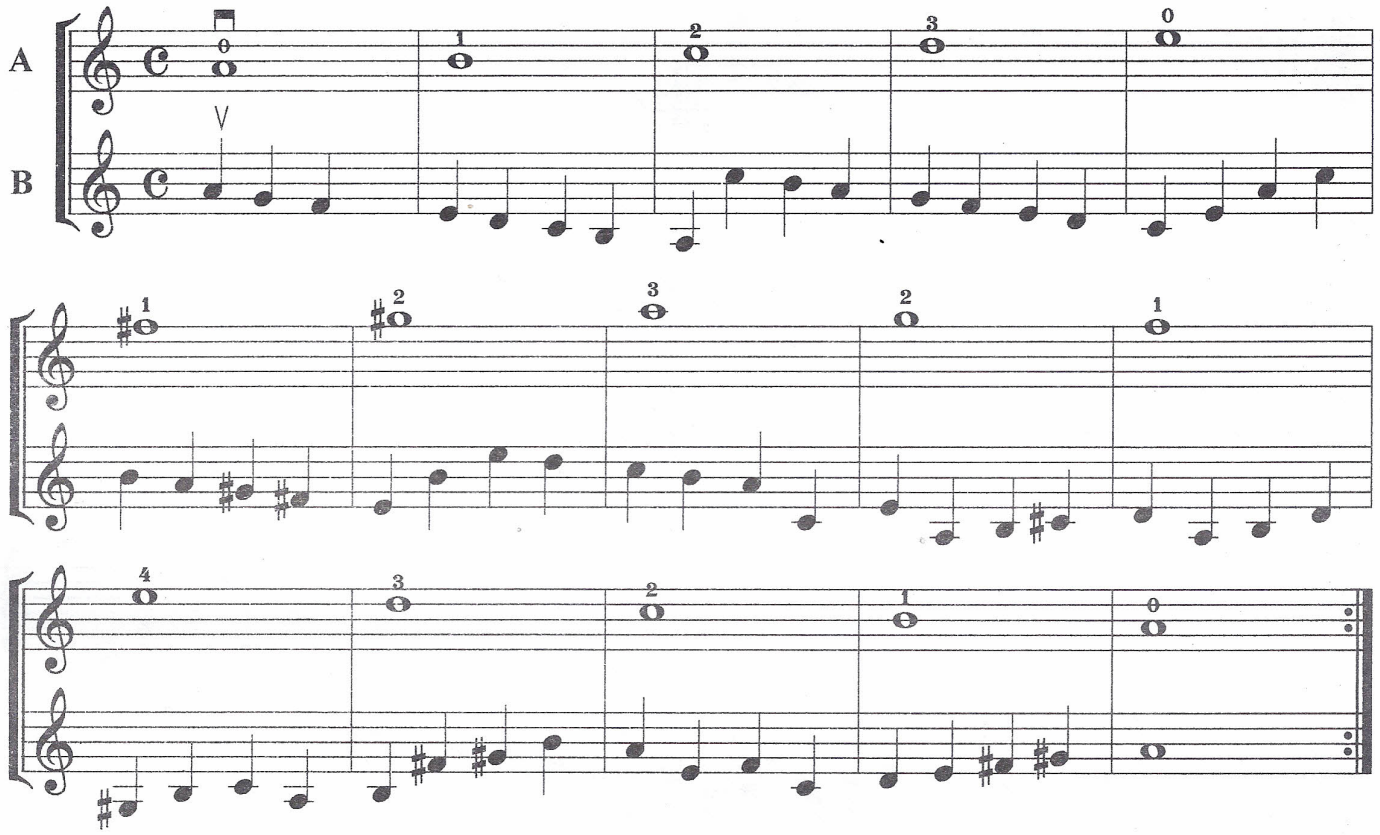


Scale of A minor

217.



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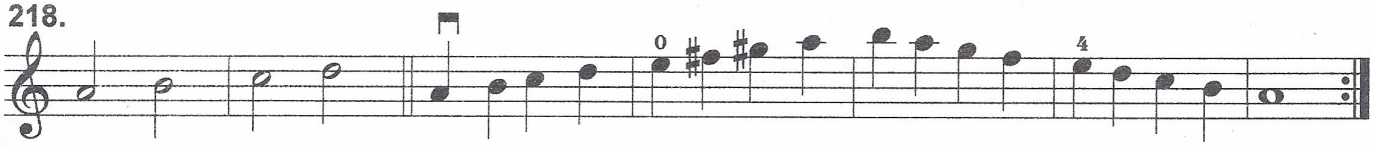
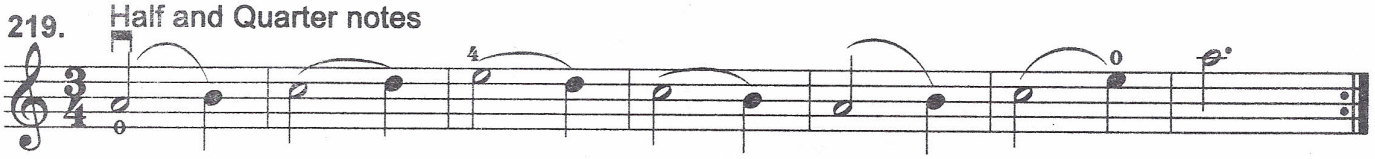


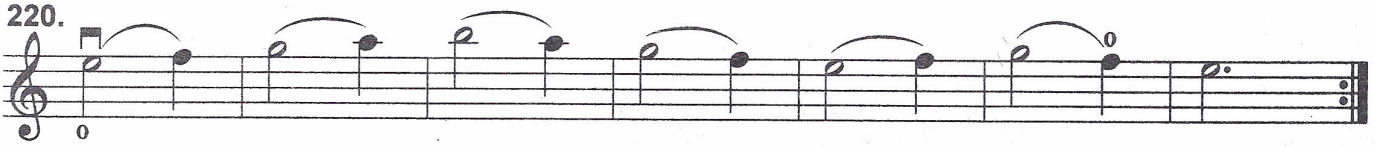
NOTES OF DIFFERENT TIME VALUES

In one bow

219. Half and Quarter notes

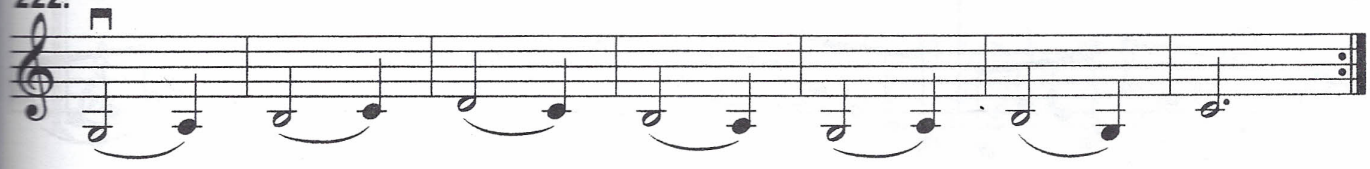


220.



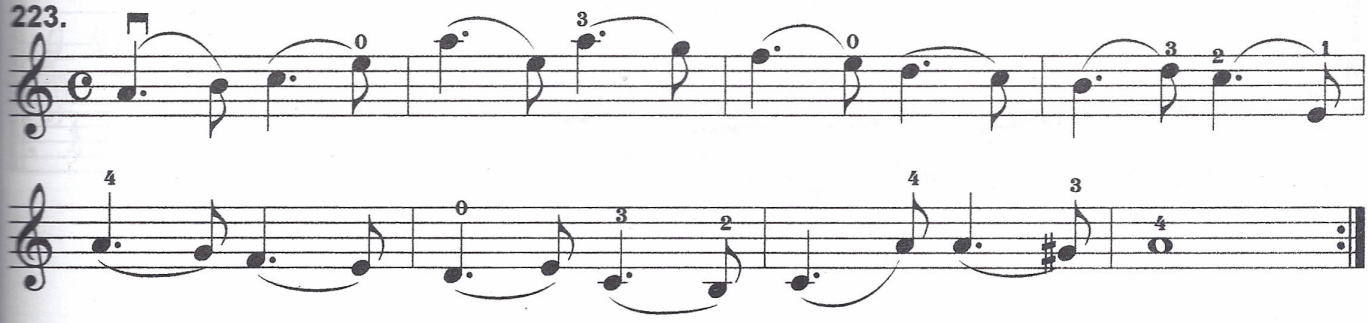
221.

222.

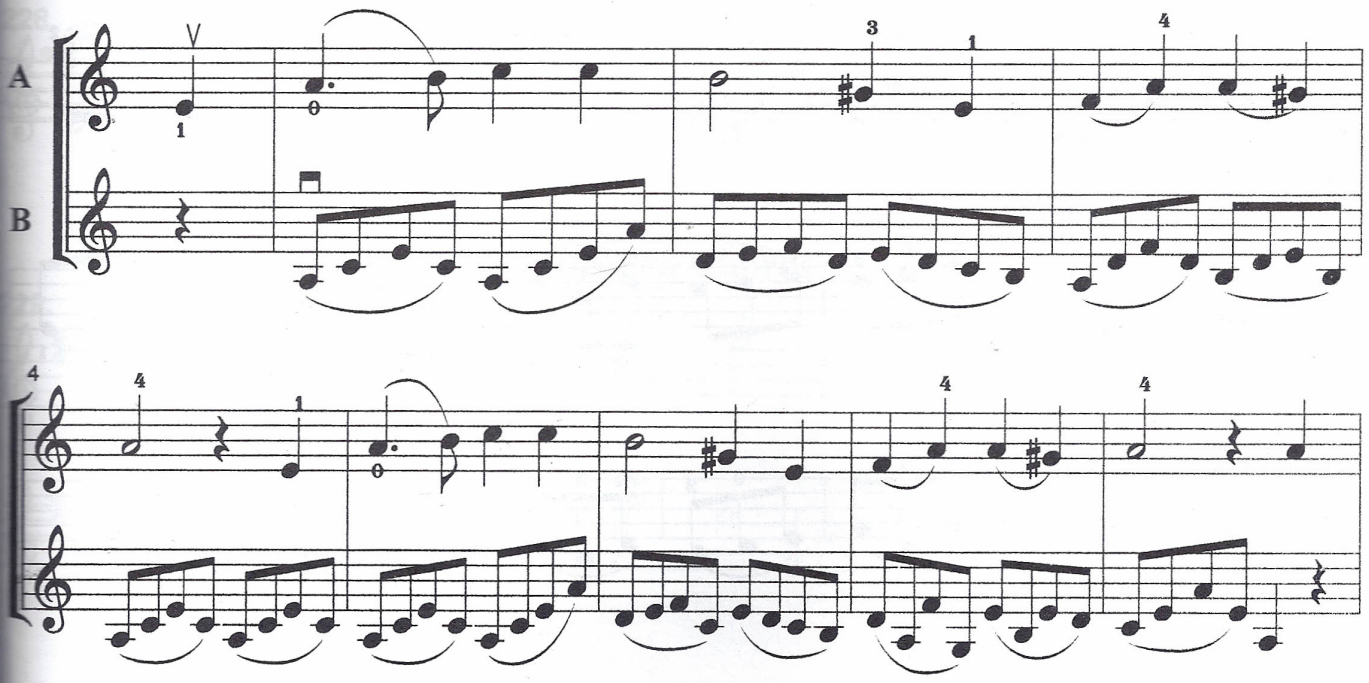


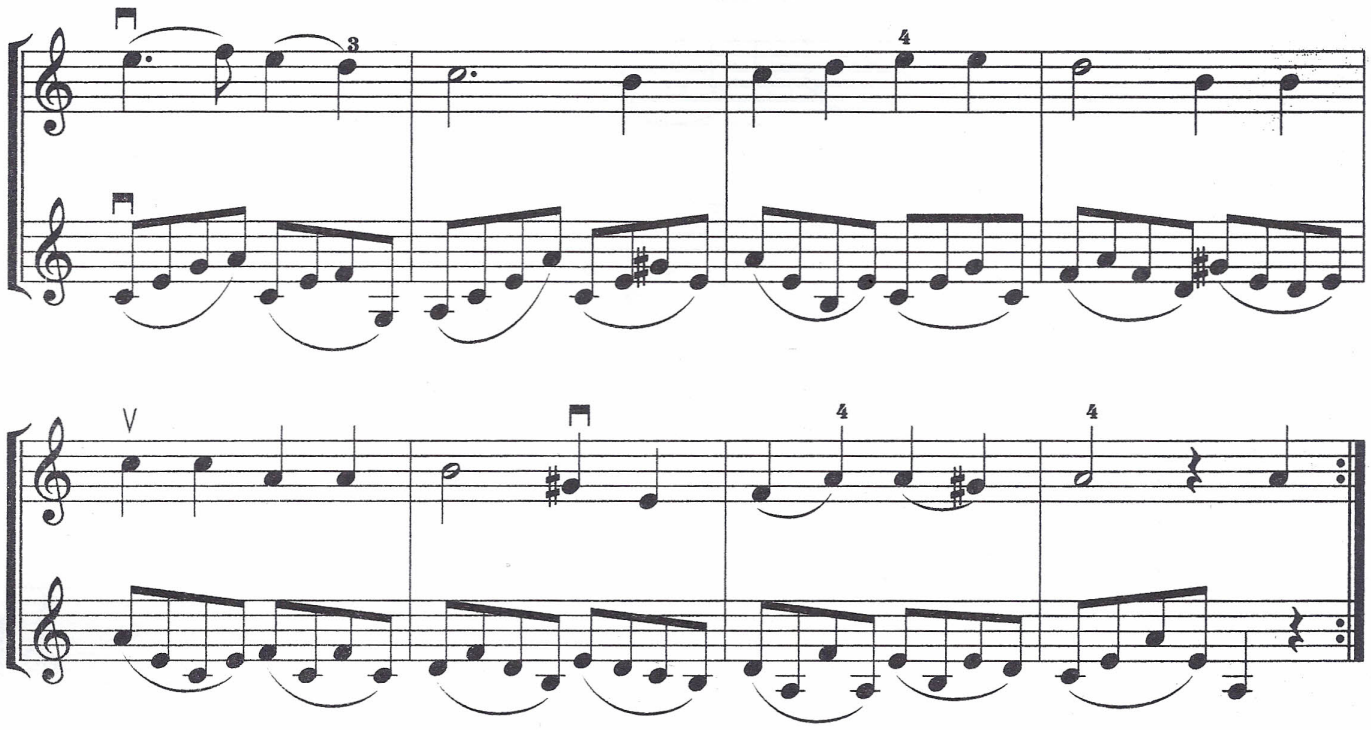
Dotted Quarter and Eighth Notes

223.

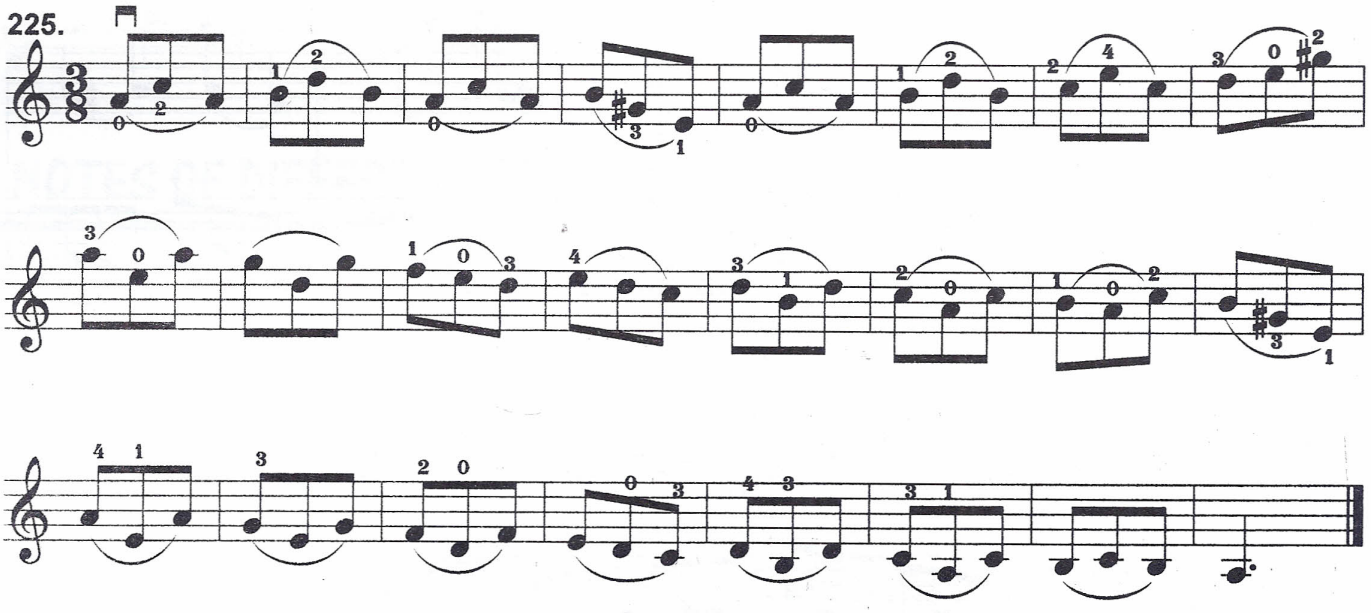


224. **Old French Song**



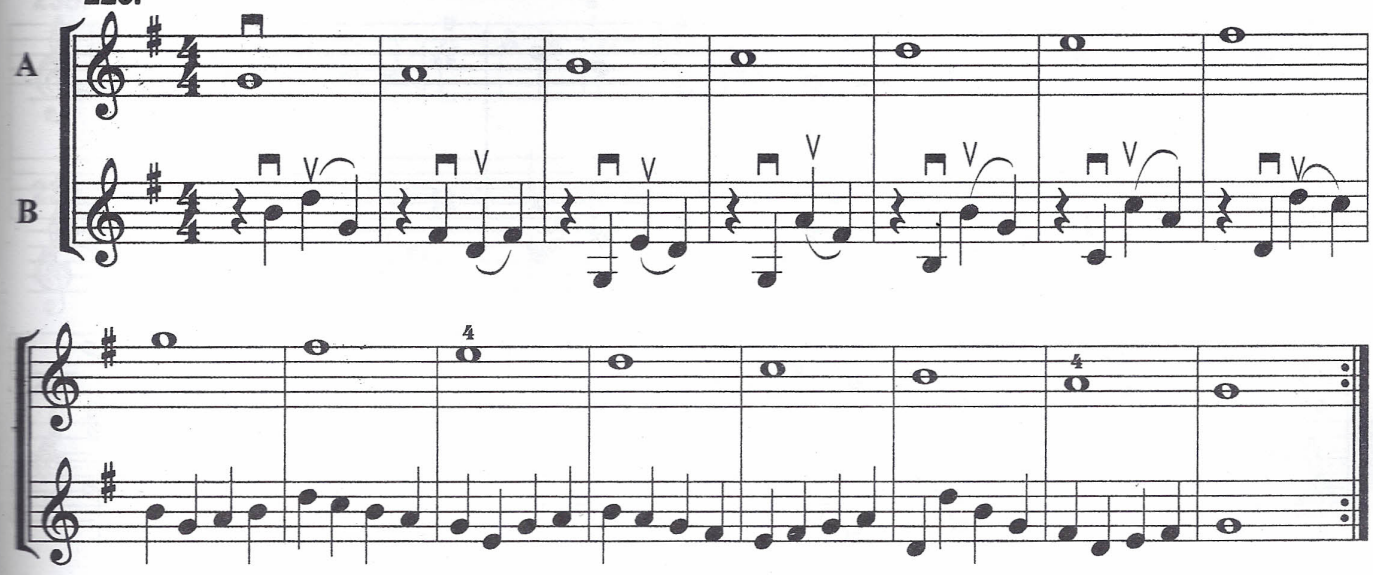


Sixth Etude



Scale of G Major

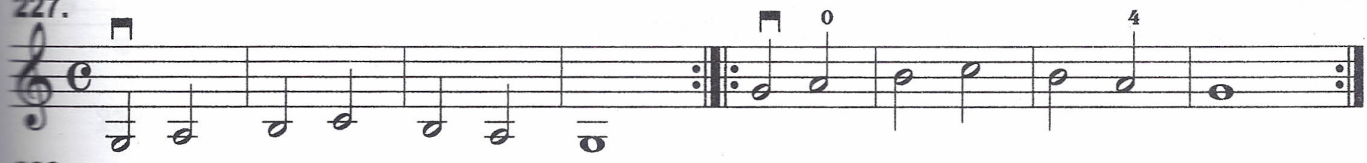
226.



Scale of G Major

Preparation

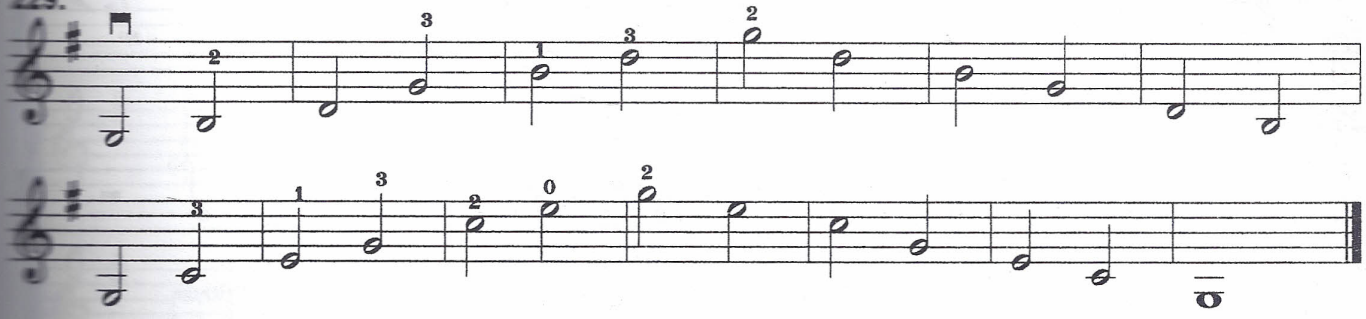
227.



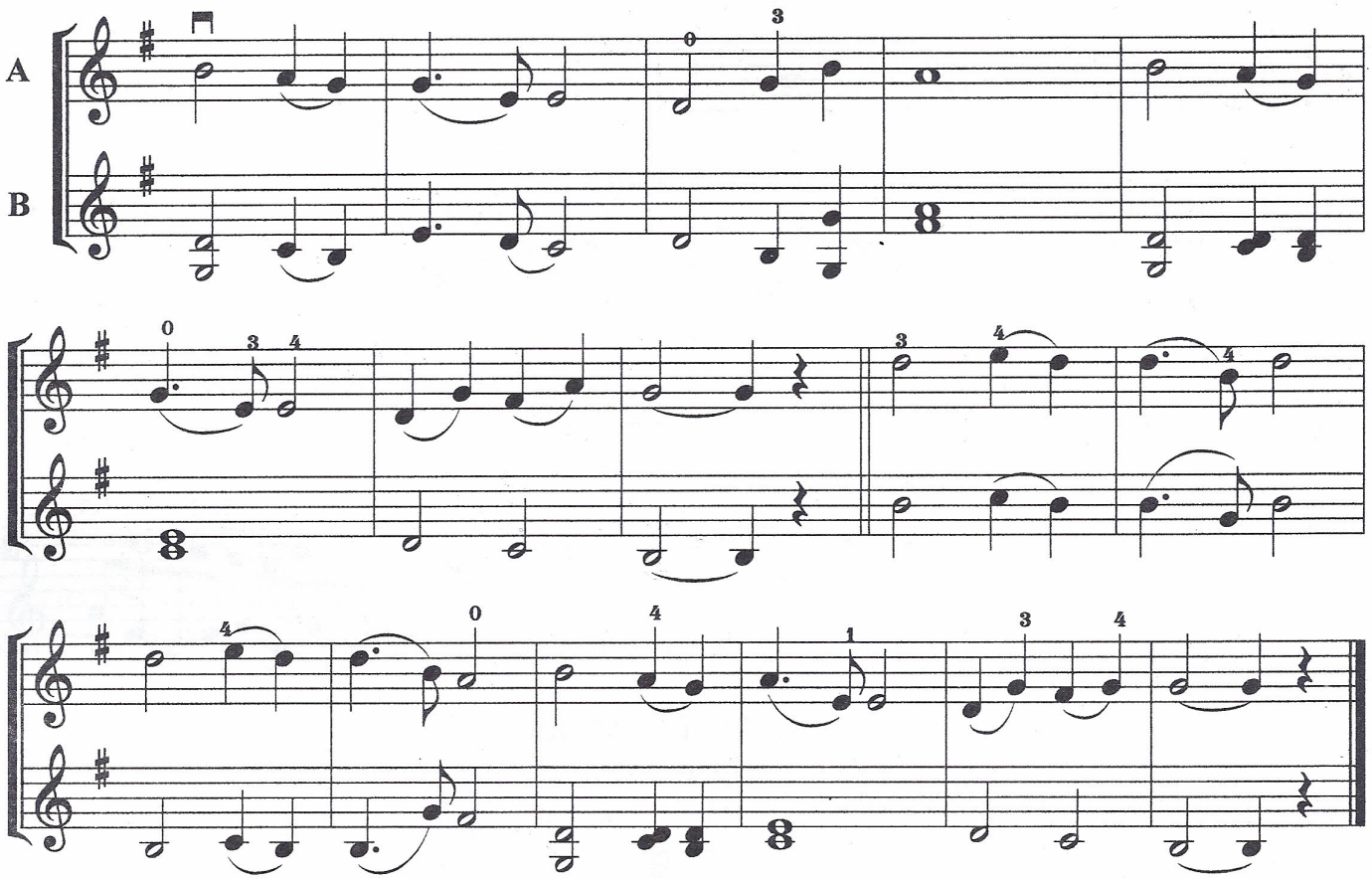
228.

Broken Chords

229.

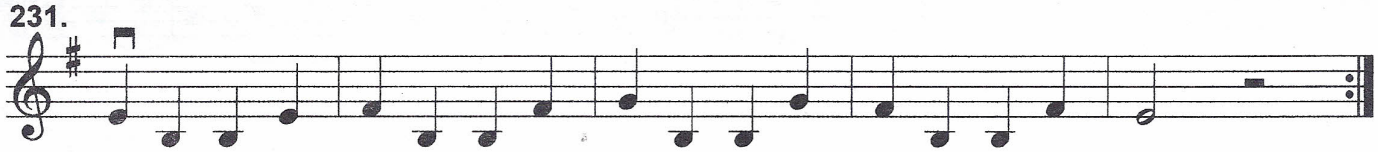


230. Nearer my God to Thee

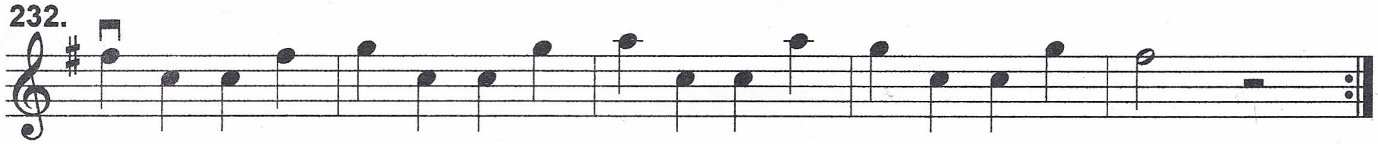


Exercises for Crossing the Strings

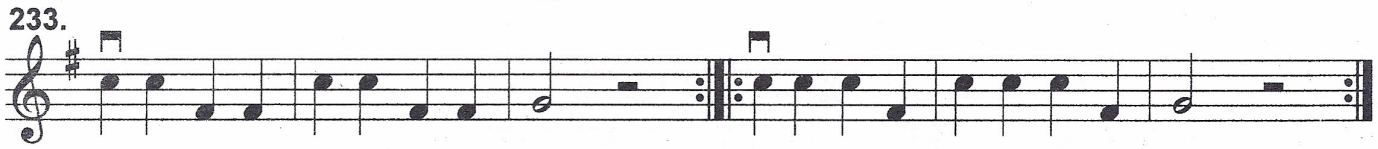
231.



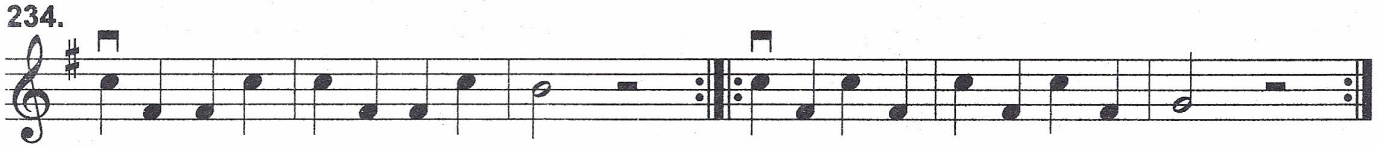
232.



233.

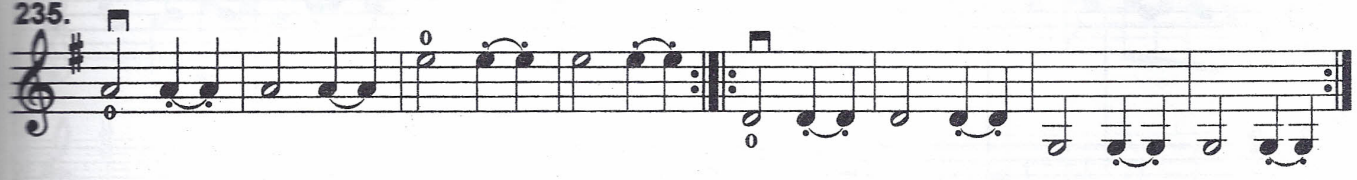


234.

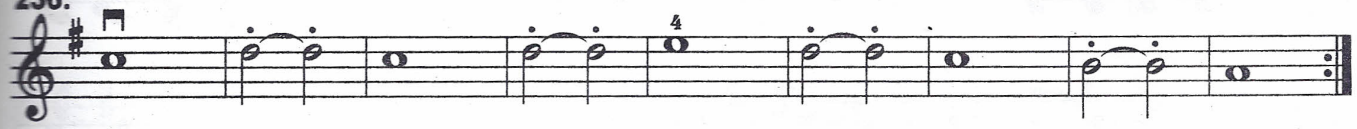


Whole bow

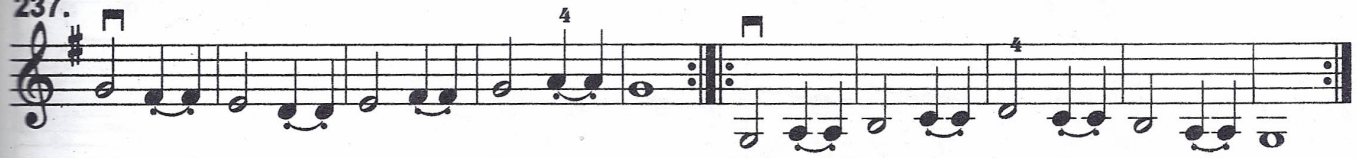
235.



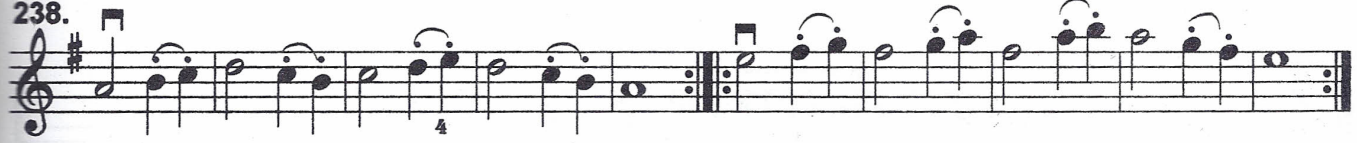
236.



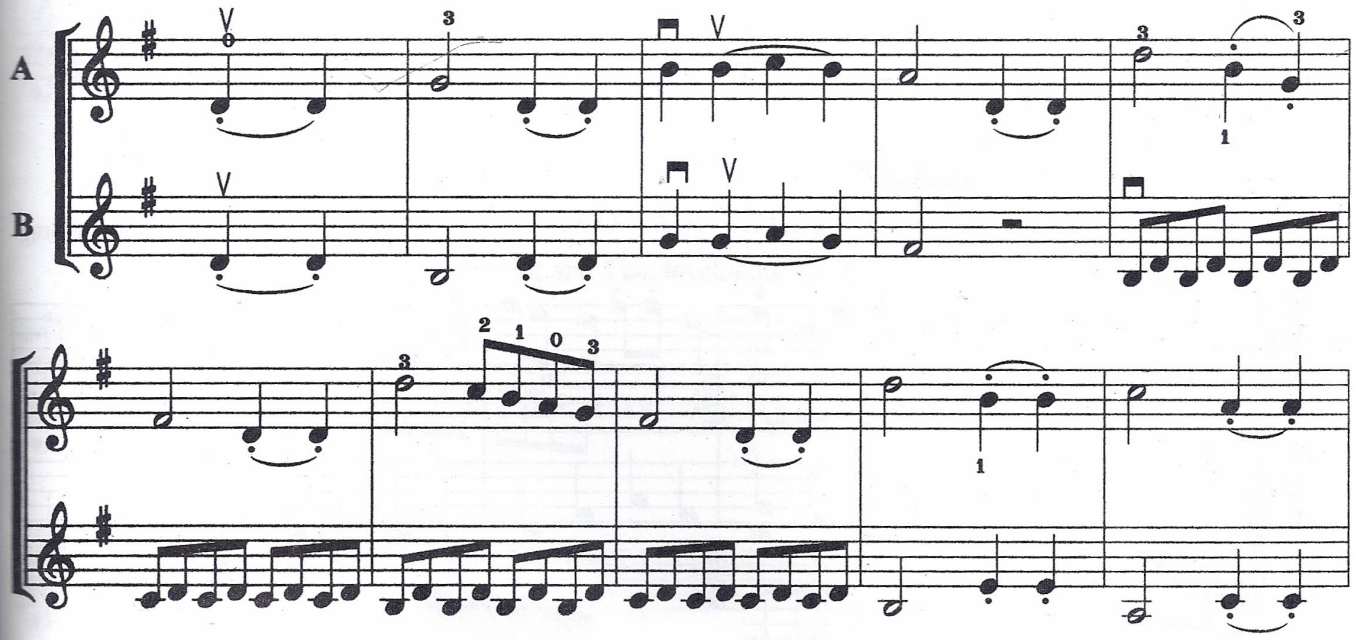
237.

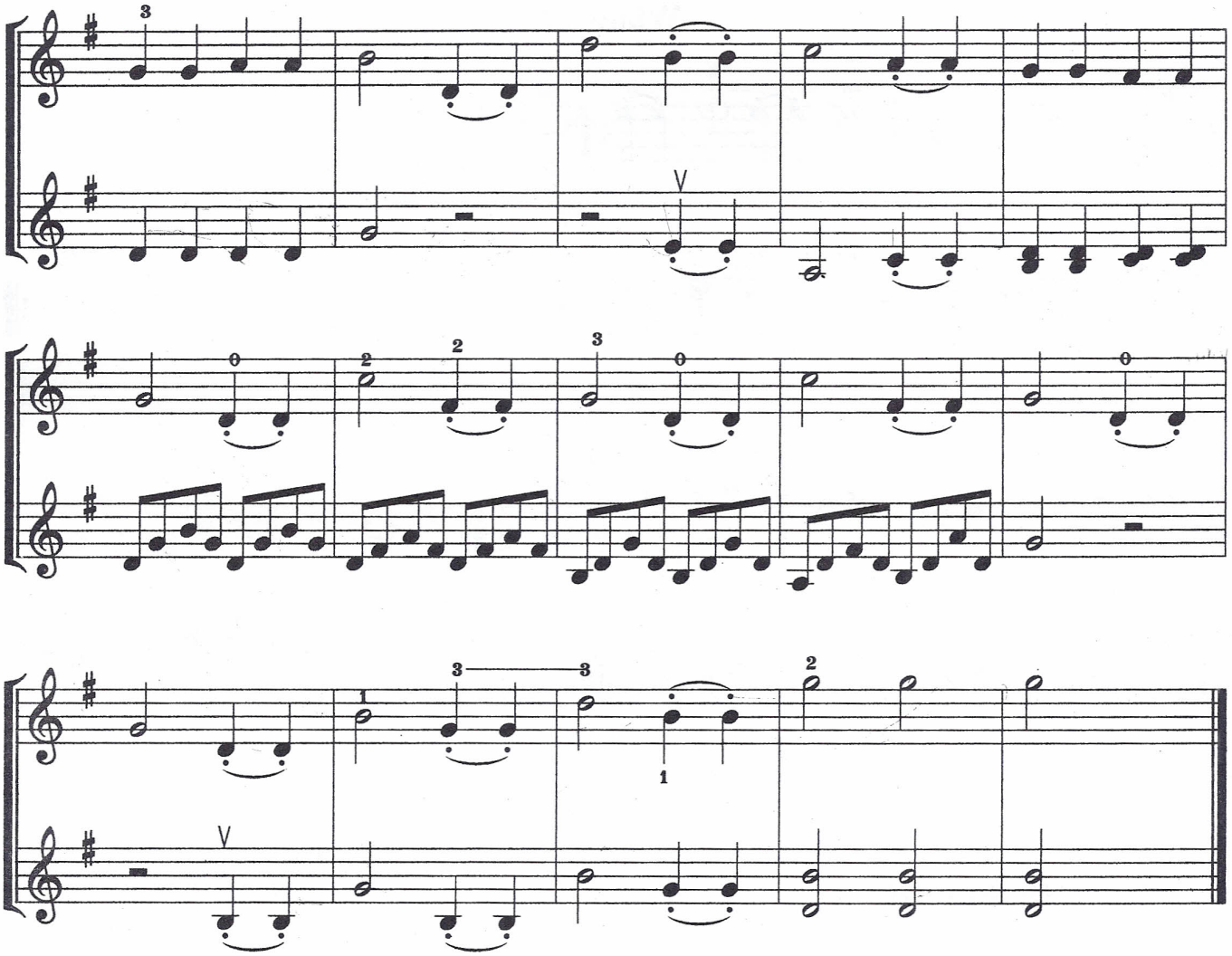


238.



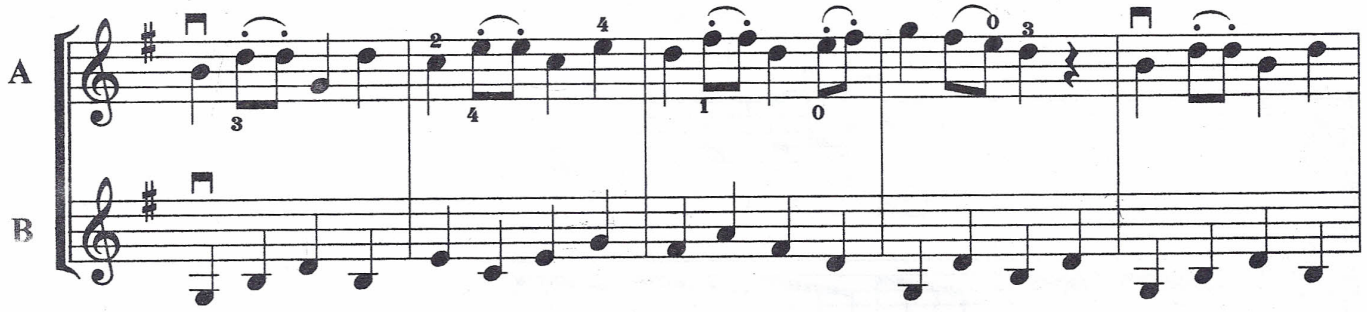
239. Springtime

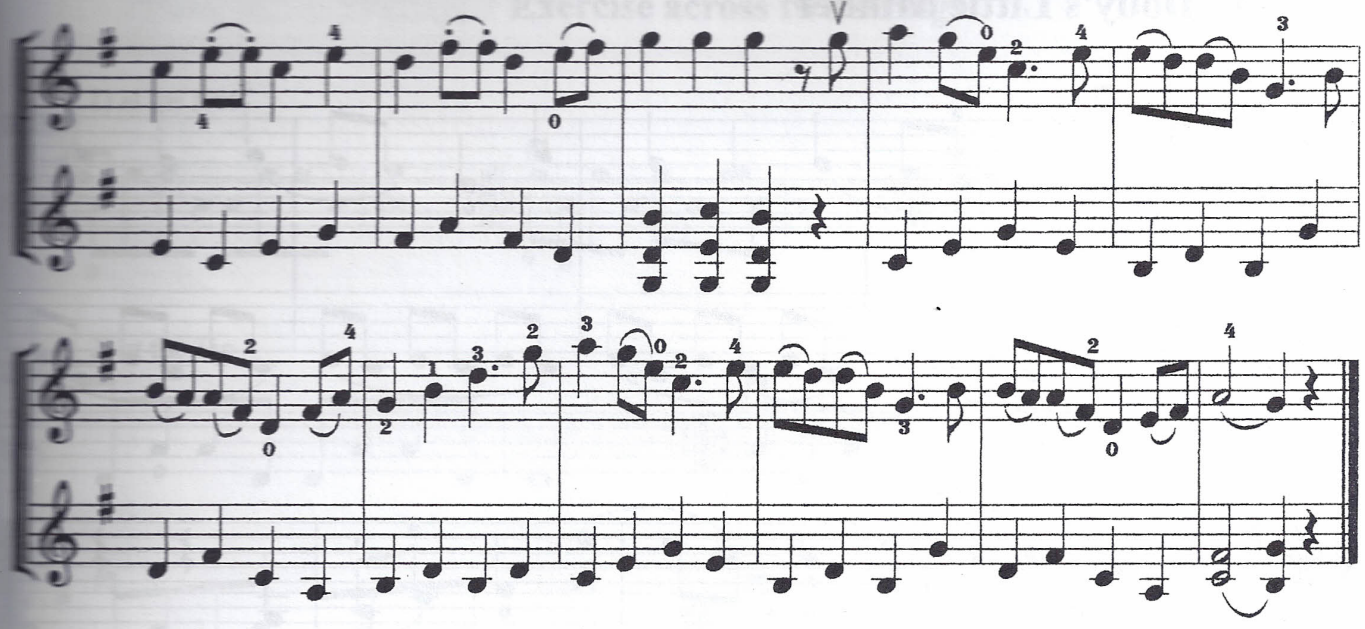




240. The Burgomaster

Swedish Song

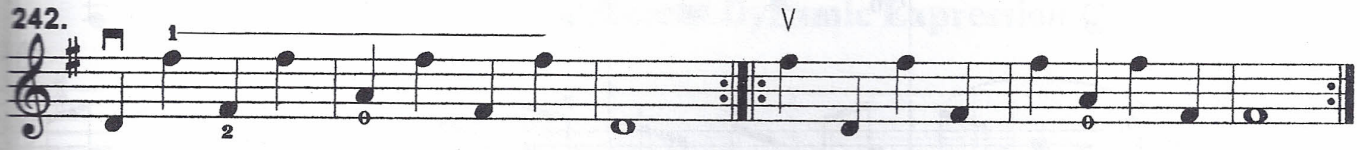




Skips across one or two strings

241.

242.

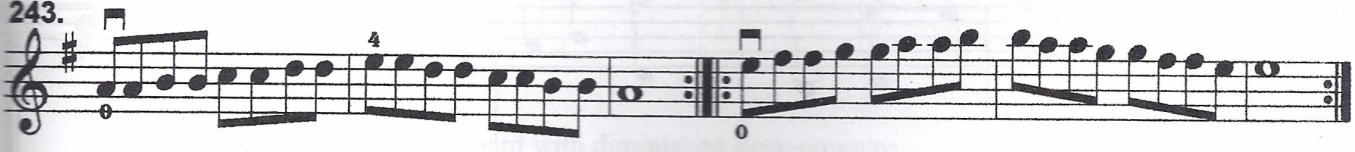


Exercise for change of bow

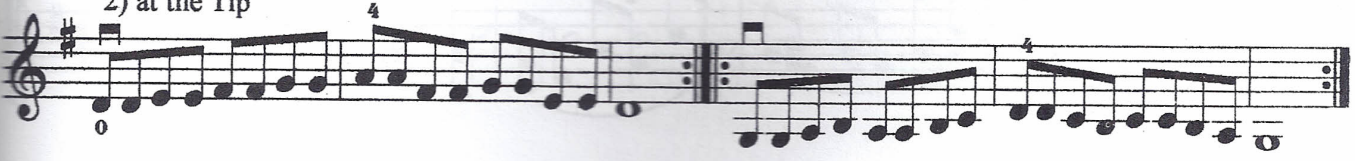
at the Nut and Tip, developing flexibility of the wrist

1) at the Nut

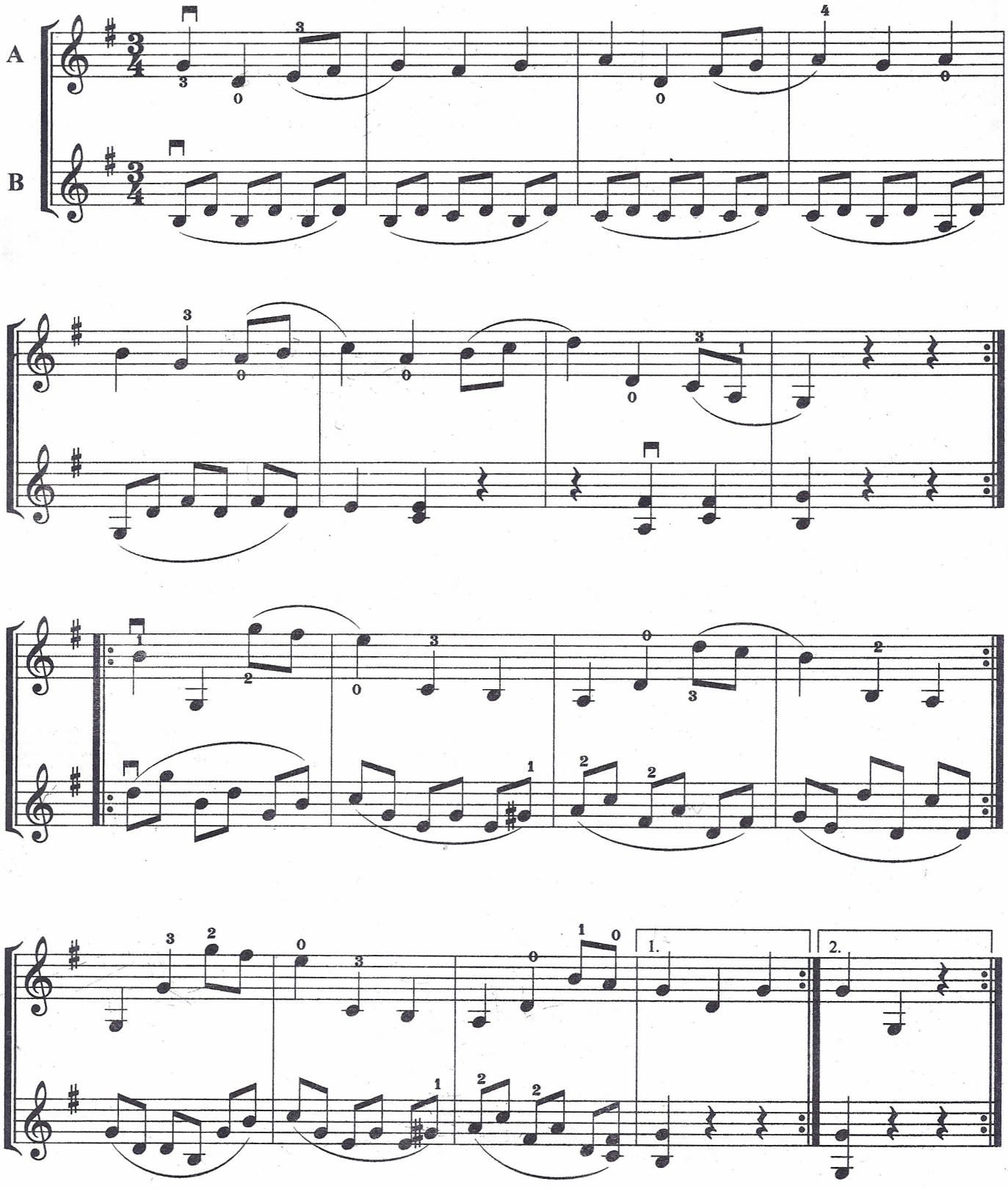
243.



2) at the Tip



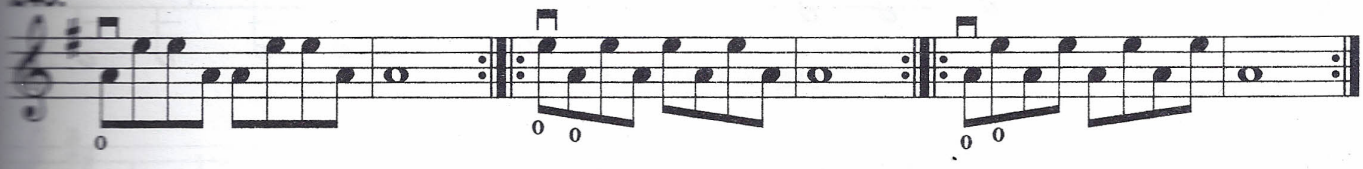
244. Dolly's Little Minuet



Exercise across two strings

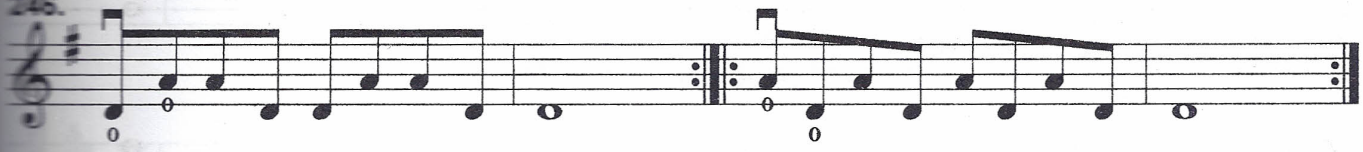
1) at the Nut

245.

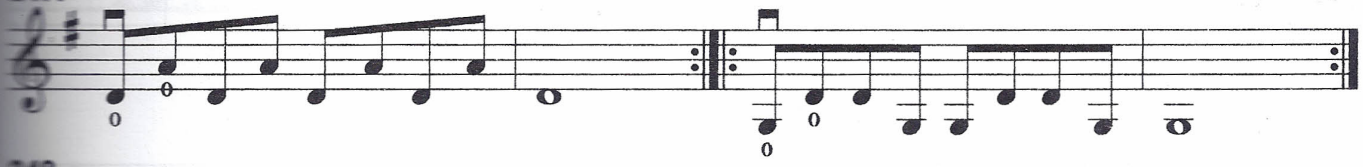


2) at the Tip

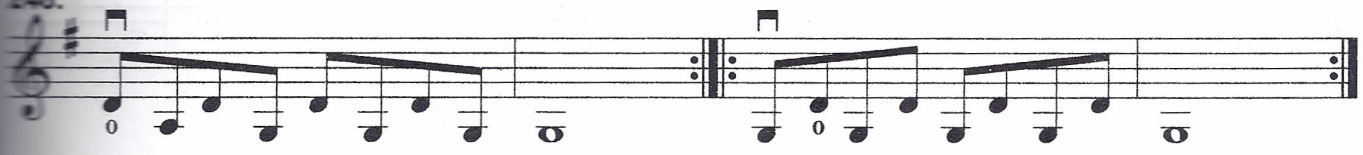
246.



247.

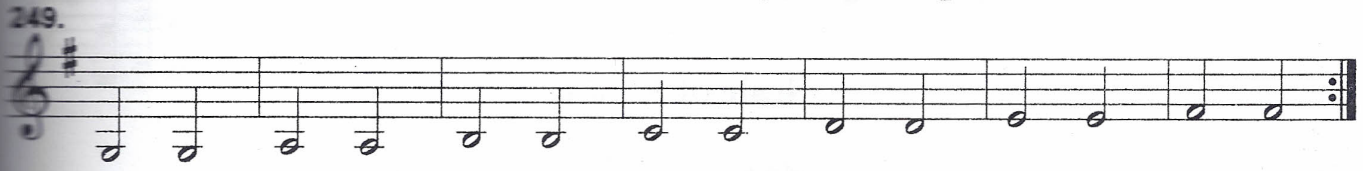


248.



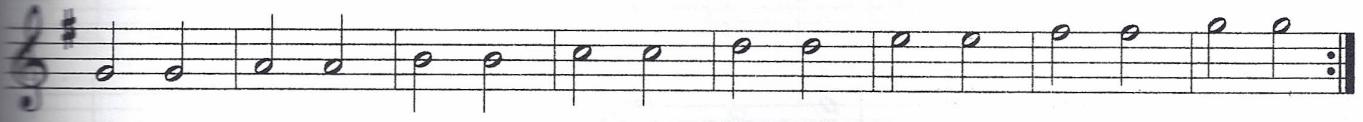
Exercises for different Dynamic Expression

249.



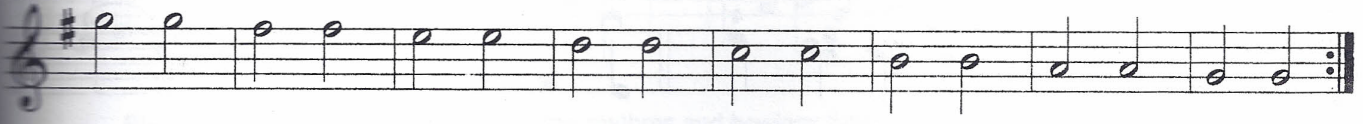
forte: Play nearer to the bridge with slightly increased Bow-pressure.

250.

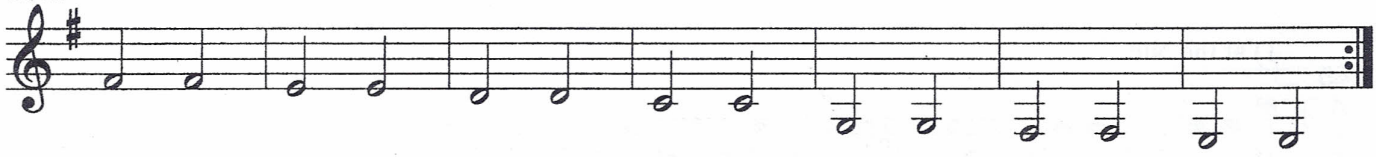


Piano: Play nearer to the fingerboard with diminished Bow-pressure.

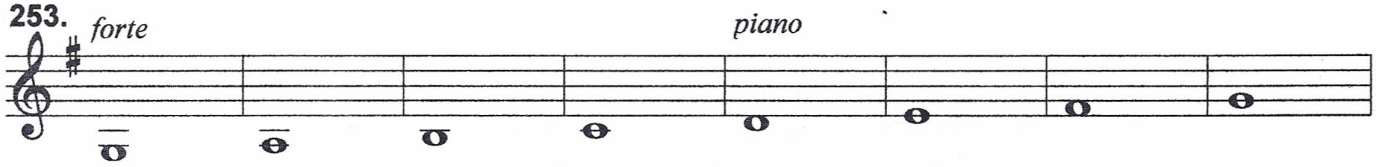
251.

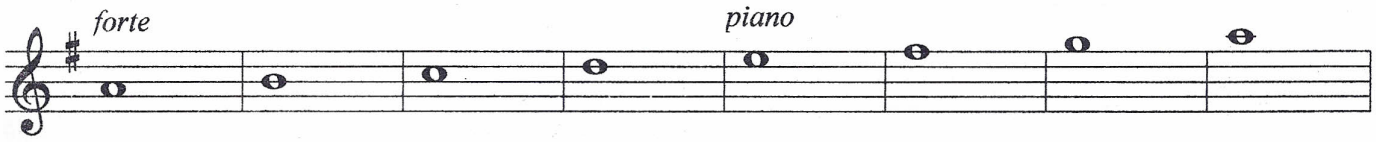


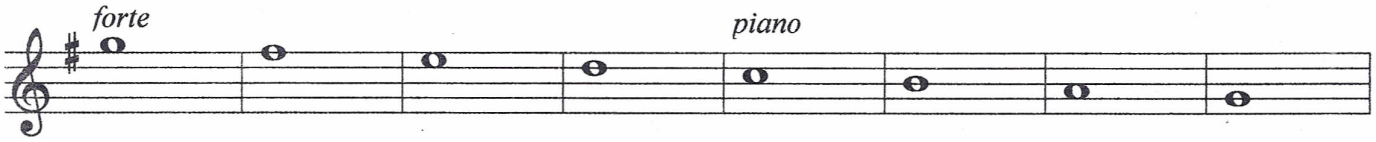
252.

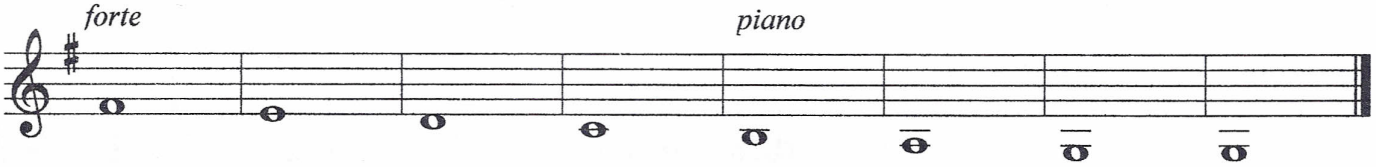


253.



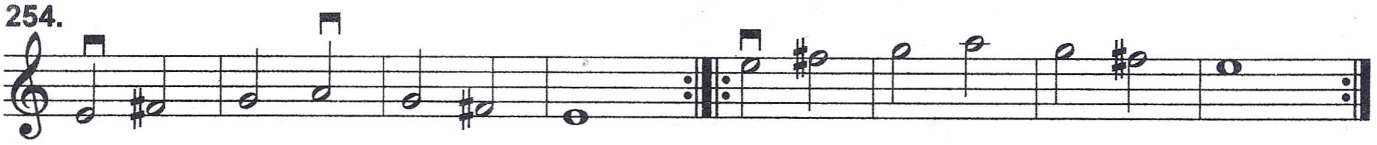




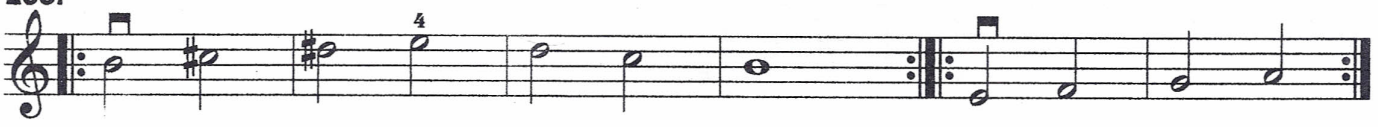


Scale of E minor

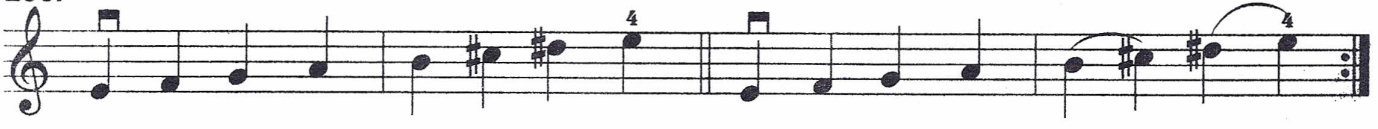
254.



255.

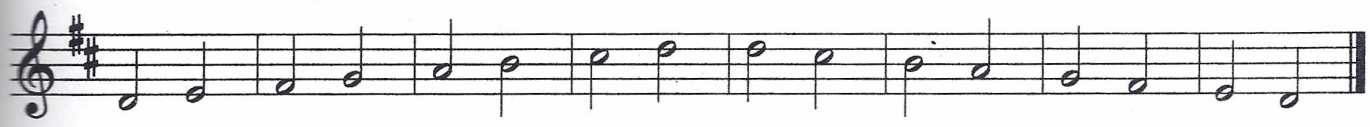


256.

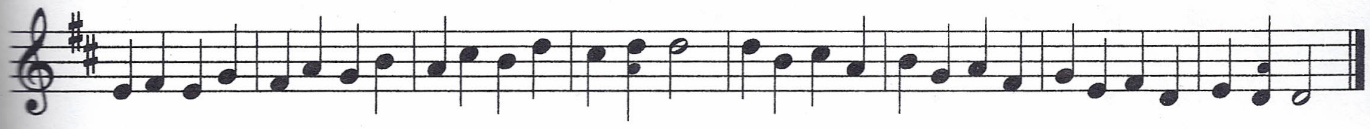


TECHNIQUE DEVELOPMENT

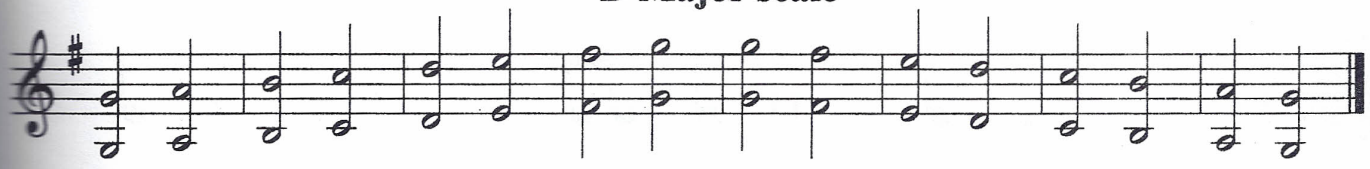
D Major scale



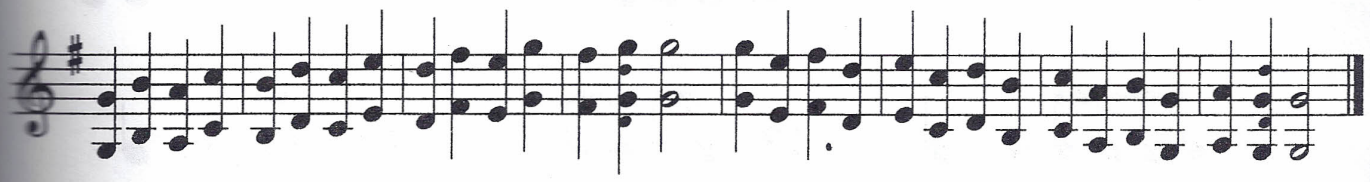
D Major broken thirds



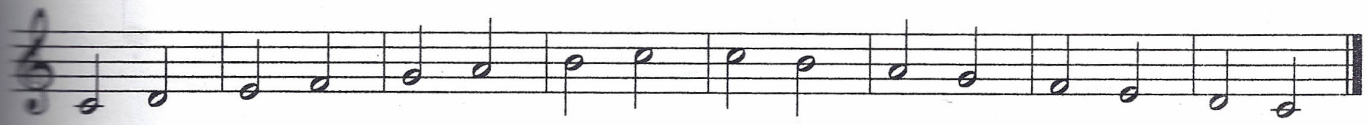
D Major scale



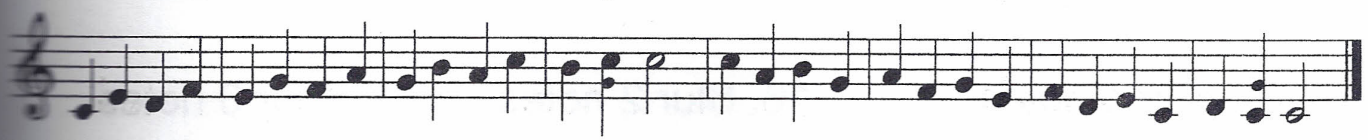
G Major broken thirds



Major scale



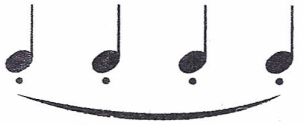
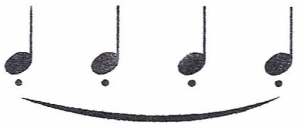
Major broken thirds



Play the scales and broken thirds with the rhythms and bowings listed on the next page. Be sure to play these rhythms and bowings with good bow division.

BOW DIVISIONS

Whole Bow = **W.B.** Upper Half = **U.H.** Lower Half = **L.H.** Middle = **M.**

$\frac{4}{4}$	$\frac{2}{4}$	$\frac{3}{4}$
1.	9.	17.
2.	10.	18.
3.	11.	19.
4.	12.	20.
5.	13.	21.
6. 	14.	22.
7. 	15.	23.
8. Slur 4 notes	16. Slur 2 notes	24. Slur 3 notes